

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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[Registered for Transmission Abroad.]

VOL. 43—No. 16.

SATURDAY, APRIL 22, 1865.

PRICE 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

MR. MAPLESON begs to announce that in consequence of the impossibility of completing the alterations and repairs by THIS DAY, the opening of the Opera Season is POSTPONED until Saturday next, April 29.

ST. JAMES'S HALL.—Under Distinguished Patronage. —Mr. VAN PRAAG begs to announce that his BENEFIT CONCERT will take place at the above hall, on Thursday evening, May 11th, 1865, to commence at Eight o'clock precisely. Vocalists—Madame Lemmens-Sherington, Madame Elvira Behrens, Miss Poole, Madlle. Enquist, Miss Pyne Galton, Miss Banks, Miss Emily Spencer, Miss Emma Jenkins, Madame Weiss, Miss Louise Van Noorden, and Madame Louise Liebhardt. Miss Palmer, Madame Emma Heywood, Miss Emily Soldene, Miss Julia Elton, and Madame Saltonstall-Dolby. Mr. George Perren, Mr. W. H. Cummings, Mr. Frank Elmore, and Mr. David Miranda. Mr. Lewis Thomas, Mr. G. Patey, Mr. Renwick, Mr. Chaplin Henry, Signor Clabatta, Mr. L. Walker, and Mr. W. H. Weiss. Instrumentalists—Violin, Herr Ludwig Straus; Violoncello, Herr Lidel; Harmonium, Mons. Lemmens; Cornet & Pistons, Mr. Levy; Pianoforte, Madlle. Mariot De Beauvoisin, Miss Kate Gordon, Mr. Sydney Smith, Herr Willem Coenen, and Mr. Charles Hallé. The celebrated guitarist, Sokolowski, will make his first appearance in England. Conductors—Messrs. Lindsay Sloper, A. Randegger, Frank Mori, Wilhelm Ganz, Emile Berger, Aguilar, C. J. Hargitt, and Mr. Benedict. Tickets at popular concert prices. Stalls, £s.; Balcony, 3s.; Admission, 1s. Tickets may be obtained of the principal Musicellers in Regent-street and Bond-street; of Mr. PAYNE, at the Hanover-square Rooms; of Messrs. KEITH, PROWSE, and CO., City Agents, 48, Cheapside; of Mr. VAN PRAAG, at Messrs. DUNCAN DAVISON and CO.'s, 244, Regent-street, and of Mr. AUSTIN, St. James's-hall, Piccadilly.

MR. AGUILAR begs to announce that he will give a Matinée, at his residence, 17, Westbourne-square, Friday, 19, May, 1865, to commence at Three o'clock. Vocalists—Madame Parepa, Mrs. Francis Talfourd, Miss Grace Lindo, Signor Clabatta, and Signor Gardoni. Instrumentalists—Violin, Mons. Salton; Violoncello, Signor Platti; Harp, Herr Oberthür; Piano, Mr. Aguilar. Conductor—Herr Wilhelm Ganz. Tickets 1s. each, to be had of Mr. AGUILAR, 17, Westbourne-square, and at Messrs. CRAMER, BEALE & CO.'s, 201, Regent-street.

NEW PHILHARMONIC CONCERT, ST. JAMES'S HALL.—Season 1865.—The Second Concert of the Fourteenth Season will take place on Wednesday Evening, April 26th, to commence at Eight o'clock. The Public Rehearsal on Saturday Afternoon, April 22nd, to commence at Half-past Two o'clock; when will be performed Schubert's Symphony in C, Spohr's Overture to Faust, Mendelssohn's Piano Concerto, D minor, and Beethoven's Overture, Men of Prometheus. Pianoforte, Madame Schumann; vocalists, Mlle. Bottelheim and M. Joulin (By permission of the Director of Her Majesty's Theatre). Conductor, Dr. Wyde. Tickets for the Concert—10s. 6d., 7s., 5s., 3s., 2s.; Gallery, 1s. Tickets for the Public Rehearsal—Sofa Stalls, 7s.; Balcony, 6s.; Back Balcony, 3s.; Area, 2s.; Gallery, 1s. Tickets for the Public Rehearsals to be had at CRAMER & CO.'s, 201, Regent-street; CHAPPELL's, 50, New Bond-street; KEITH, PROWSE, & CO.'s, 48, Cheapside; and at AUSTIN's Ticket Office, 28, Piccadilly. Reserved Seats for the Concert to be had only at CRAMER & CO.'s, and at AUSTIN's Ticket Office.

HER LEHMEYER begs to announce that his annual Matinées for Classical Pianoforte Music, will take place at MESSRS. COLLARD'S, 16, Grosvenor Street, on May 26th and June 16th, at 3 o'clock, on which occasion he will be assisted by the most eminent artists of the season. All applications, and also all engagements for lessons, to HER LEHMEYER, 2, Percy-street, Bedford-square.

MR. WALTER MACFARREN'S PIANOFORTE PERFORMANCES, at the Hanover Square Rooms, on Saturday Mornings May 6th, May 27th, June 17th.

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TO PIANOFORTE AND MUSICSELLERS.

WANTED, a young man of good address and abilities, who knows the retail music trade thoroughly, and can try a Pianoforte and Harmonium well. Good references indispensable. Address, stating age, qualifications, &c., to PATERSON & SONS, 27, George-street, Edinburgh.

CONSERVATOIRE DE LA HARPE, 76, HARLEY STREET, CAVENDISH SQUARE. MR. APTOMMAS has opened the above Institute for the purpose of facilitating the cultivation of the Harp. The advantages offered (by way of meeting the impediments to its rehabilitation) are—an improved Harp String, Instruction Book, simplifying the Tuning, Stringing, and the Pedals; Lessons at moderate terms. Reduction in the cost of Harps, accommodations for practising, &c. Prospectuses may be obtained on application.

DUBLIN INTERNATIONAL EXHIBITION,

1865.

Under the Special Patronage of Her Majesty the Queen.

The Exhibition will be opened on
TUESDAY, 9TH OF MAY,

By His Royal Highness

THE PRINCE OF WALES.

The State Ceremonial to be observed on this occasion will include a Grand Musical Performance with a Band and Chorus of a Thousand Performers. On the Opening Day Season Ticket Holders only can be admitted. Season Tickets on Sale at the office, 112, Grafton-street, Dublin.

Lady's or Gentleman's Tickets 22 2 0
Child's, under 12 Years 1 1 0

HENRY PARKINSON, Comptroller.

10th April, 1865.
Arrangements for Return and Excursion Tickets on all the railways to the Exhibition, at Reduced Rates, are in progress.

MR. BENEDICT'S ANNUAL CONCERT, June 21, under the immediate patronage of

H.R.H. THE PRINCE OF WALES and
H.R.H. THE PRINCESS OF WALES.

MR. BENEDICT begs to announce that his Thirtieth Annual Grand Morning Concert is fixed to take place on Wednesday, June 21st, at the St. James's-hall, on the same scale as former years. Full particulars will be duly announced.

MR. MARSHALL H. BELL'S Pianoforte performance at the Hanover Square Rooms, on Friday, 28th April, at 3 o'clock. Vocalists—Miss Robertine Henderson, Mrs. Alfred Gilbert, and Mr. Wallace Wells. Accompanists—Mr. Marshall H. Bell and Mr. Alfred Gilbert.

CRYSTAL PALACE—THIS AFTERNOON.—BEETHOVEN'S CHORAL SYMPHONY.—After the Concert, the usual AFTERNOON PROMENADE, when the new programme, the new Guinea Season Ticket, the Opera Concerto Stalls (in sets), and the admission and Reserved Seats for the Rehearsal day of the Great Handel Festival will be on sale. For the two latter early application is essential.

CRYSTAL PALACE—HANDEL FESTIVAL.—The Ticket Offices at the Crystal Palace and at Exeter Hall OPEN DAILY from 10 till 5, for the issue of Vouchers securing Numbered Stalls, and for the inspection of Numbered Plans.

MR. DEACON begs to announce Three Matinées of Classical Music to take place at the Queen's Concert Rooms, Hanover-square, on the Mornings of May 4th, June 1st and 22nd, commencing at Three o'clock. Tickets to be had of MESSRS. OLLIVIER & CO., 19, Old Bond-street, of the principal Music-sellers, at the Rooms, and of Mr. DEACON, 18, Wimpole-street, Cavendish-square.

MUSICAL UNION, Tuesday, April 25th, at half-past 3.

—St. James's-hall.—Quartet, G minor—Haydn; Quintet, E flat, piano, &c.—Schumann; Quartet, No. 9, in C—Beethoven; Piano, Solos, Chopin, Hiller, and Henselt. Artists—Joachim, Ries, Webb, and Platti. Pianists, Mme. Clara Schumann. Visitors' Tickets, half-a-guinea each, to be had at CRAMER and CO.'s, CHAPPELL and CO.'s, OLLIVIER'S, ASHDOWN and PARRY'S, and of AUSTIN, at the Hall. Members can pay for visitors at the Hall. Complaints of non-delivery of tickets and records, and notice of change of address to be sent to 18, Hanover-square.—J. ELLA, Director.

WANTED, a situation as Assistant in the Music Trade. Country not objected to. Age 20. Two years good reference. ALPHA, care of Mr. MAUGHN, Avenue House, Acton, W.

MADLLE. GEORGI AND MADLLE. CONSTANCE

GEORGI, having fulfilled their engagements at Barcelona and Madrid, have arrived in London. All communications for Concerts, Oratorios, &c. are requested to be addressed to care of MESSRS. DUNCAN DAVISON & CO., Foreign Music Warehouse, 244, Regent Street, W.

MISS MADELINE SCHILLER begs to announce she will give a series of Three Pianoforte Recitals at her residence, 20a, Princes Square, Hyde Park, W., on Friday, April 28th, Thursday, May 25th, and Friday, June 24th. Tickets for the Series, One Guinea; Single Tickets, Half-a-guinea. To be had of Miss SCHILLER, and all the principal Music-sellers.

MISS MADELINE SCHILLER begs to announce that her First Concert will take place at the Hanover Square Rooms, on Friday Evening, the 26th MAY. Full particulars will be duly announced.

MISS MADELINE SCHILLER begs to inform her friends and pupils that she has removed to 20a, Princes Square, Hyde Park, W.

MR. HERBERT BOND (Tenor), of the Royal English Opera, Covent Garden, can now accept engagements for Town or Country. All communications to be addressed to MR. MARTIN CAWOOD, Secretary to the Opera Company, 7, Bow-street, Covent-garden, W.C.

MASTER WILLIE PAPE, who had the distinguished honor of a command from H.R.H. the Prince of Wales, has returned to Town. Address, 9, Soho Square.

MADLE. EMMY POYET, Court-singer to Her Royal Highness the Duchess Sophia of Würtemberg, and Elève of Signor Roman, has the honor to announce that she has arrived in London.—Letters to be addressed to the care of Messrs. SCHOTT & Co., 159, Regent-street, W.

MR. EMILE BERGER begs to announce that he has returned to Town for the Season. Communications to be addressed to care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

MR. REICHARDT begs to announce that he has arrived in London. All communications may be addressed to 10, Somerset-street, Portman-square.

MADAME ELVIRA BEHRENS will sing "Je voudrais être" song, with harp accompaniment, composed by CHARLES OBERTHUR, at Miss Elliot's Matinée, April 29.

MADAME ALICE MANGOLD begs to announce her Removal to No. 1, Weymouth Street, Portland Place, W.

MADMOISELLE LIEBHART.—All letters for Madlle. Liebhart to be addressed to her residence, 8, Marlborough Hill, St. John's Wood.

MR. FRANK ELMORE will sing, "ALICE WHERE ART THOU" (Aischer) and "THOU ART SO NEAR AND YET SO FAR," (Reichardt) at the concert for the association in aid of the deaf and dumb, at the Hanover-square Rooms, Tuesday evening, May 2nd, and at Mr. George Forbes' concert, Hanover-square Rooms, Thursday evening, May 4th.

MADLLE. LINAS MARTORELLE begs to announce, although engaged for an operatic tour in the Provinces, she can accept engagements for Public or Private Concerts.—Address to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent-street.

MISS FLORENCE DE COURCY will sing, "THE SONG OF MAT," by W. VINCENT WALLACE, at Collard's Rooms, May 17th.

MISS FLORENCE DE COURCY will sing, "HARK THE BELLS ARE RINGING," by HENRY SMART, at Miss MADELINE SCHILLER's recital, April 28th.

MISS EMMA HEYWOOD will sing "REST THEE BABE," (Lullaby) composed expressly for her by C. J. Hargitt, at Mr. Van Praag's Concert, St. James's-hall, Thursday Evening, May 11th.

MR. FRANK ELMORE will sing "THOU ART SO NEAR AND YET SO FAR," at Mr. VAN PRAAG's Concert, at the Hanover Square Rooms, Thursday Evening, May 11th.

HANDEL.—"WHY ART THOU CAST DOWN, O MY SOUL," and "I WILL EXALT THEE," adapted by R. ANDREWS. Sent post-free for 26 stamps. Orders to ANDREW'S Music Repository, Manchester.

SIGNOR BEVIGNANI having returned to London for the Season, after his provincial tour with Madlle. TITIENNE, requests that all communications be addressed to him, at No. 8, Marlborough-hill, St. John's Wood.

MR. WILLIAM BOLLEN HARRISON will play the *Linda* duet with Mr. APTOMMAS, at his First Concert, at 76, Harley-street, on Tuesday Evening next, April 25.

MR. HENRY C. SANDERS, BARITONE of the Royal English Opera, Covent Garden, the National College of Music, &c.—Address, 19, Regents Square, W.C.

Just published,
MISS MARION PITMAN'S New Song, "VARIATIONS
ON THE ELFIN WALTZES" (With portrait).

MR. LEONARD WALKER will sing on the 28th of April and 2nd of May, at the Hanover Square Rooms, and on the 11th of May at St. James's-hall. For Terms, for concerts, &c., and for lessons in singing, apply at his residence, 18, High-street, Cavendish-square.

MR. ALFRED JAELL will arrive in London about May 18th. Address—MESSRS. ERARD, 18, Great Marlborough-street.

GOD BLESS the PRINCE of WALES.—"The other accepted National Anthem."—Vide *Daily News*, August 5, 1864.

EMS FROM THE SACRED WORKS OF THE GREAT MASTERS.—Arranged for the Pianoforte by GRO. F. WEST. In 24 books, 3s. each. Also a similar series from their Secular Works, in 24 books, 3s. each. Contents of each series gratis and postage free.

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"The composer has treated this piece with that nice attention to the details which characterises all his efforts. When we say that it is eminently sweet and beautiful, we need not say one word more."—Vide *Bayswater Chronicle*, Feb. 25.

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MONS. GEORGES PFEIFFER

Will arrive in London MAY 1st. All letters, respecting engagements, lessons, &c., to be addressed to his Residence, 81, Sloane-street, S.W.

SACRED HARMONY,

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MUSIQUE DE CHARLES OBERTHÜR.

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MADLLE. LIEBHART'S NEW SONG,
"LA PIENA DEL MIO GIUBILO,"

Composed especially for her by

E. BEVIGNANI.

Price 3s.

London : DUNCAN DAVISON & Co., 244 Regent Street, W.

"THE OCEAN QUEEN,"

SONG,

Sung by MISS ANNIE BARTON

At the Concerts of THE GLEE AND OPERA UNION;

Words by C. H. Wood, Esq.,

MUSIC BY BENNETT GILBERT.

Price 3s.

London : DUNCAN DAVISON & Co., 244 Regent Street, W.

LIFE OF JOHN SEBASTIAN BACH.

(Continued from page 222.)

CHAPTER III.

John Sebastian Bach's manner of managing the clavichord is admired by all those who have had the good fortune to hear him, and envied by all those who might themselves pretend to be considered as good performers. That this mode of playing on the clavichord must have been very different from that in use among Bach's predecessors and contemporaries may be easily imagined; but hitherto nobody has explained in what this difference properly consisted.

If we hear the same piece played by ten equally skilful and practised performers, it will produce, under the hand of each, a different effect. Each will draw from the instrument a different kind of tone, and also give to these tones a greater or less degree of distinctness. Whence can this difference arise if all the ten performers have sufficient readiness and practice? Merely from the mode of touching the instrument, which, in playing on the clavichord, is the same thing as the pronunciation in speech. In order to make the delivery (as it may be called) perfect in playing, as well in speaking or declaiming, the greatest distinctness is required in the production of the tones as in the pronunciation of the words. But this distinctness is susceptible of very various degrees. Even in the lowest degrees we can understand what is played or said; but it excites no pleasure in the hearer, because this degree of distinctness compels him to some exertion of his attention. But attention to single tones or words ought to be rendered unnecessary, that the hearer may direct it to the ideas and their connection, and for this we require the highest degree of distinctness in the production of single tones as in the pronunciation of single words.

I have often wondered that C. Ph. Emanuel Bach, in his *Essay on the true manner of playing on the clavichord*, did not describe at length this highest degree of distinctness in the touch of that instrument, as he not only possessed it himself but because in this consists one of the chief differences by which Bach's mode of playing on the clavichord is distinguished from all others. He says, indeed, in the chapter on the style of performance, "Some persons play as if they had glue between their fingers; their touch is too long, because they keep the keys down beyond the time. Others have attempted to avoid this defect and play too short, as if the keys were burning hot. This is also a fault. The middle path is the best." But he should have taught and described to us the means of attaining this middle path. I will endeavor to make the matter plain, as far as such things can be made plain without oral instructions.

According to Sebastian Bach's manner of placing the hand on the keys, the five fingers are bent so that their points come into a straight line over the keys, lying in a plane surface under them, in such a manner that no single finger has to be drawn nearer when it is wanted; but that every one is ready over the key which it may have to press down. From this manner of holding the hand it follows, first, that no finger must fall upon its key, or (as often happens) be thrown on it, but must be *placed* upon it with a certain consciousness of the internal power and command over the motion; second, the impulse thus given to the keys, or the quantity of pressure, must be maintained in equal strength, and that in such a manner that the finger be not raised perpendicularly from the key, but that it glide off the fore part of the key by gradually drawing back the tip of the finger towards the palm of the hand; third, in the transition from one key to another this gliding off causes the quantity of force or pressure, with which the first tone has been kept up, to be transferred with the greatest rapidity to the next finger, so that the two tones are neither disjoined from each other nor blended together. The touch is, therefore, as C. Ph. Emanuel Bach says, neither too long nor too short, but just what it ought to be.

The advantages of such a position of the hand, and of such a touch, are very various, not only on the clavichord, but also on the pianoforte and the organ. I will here mention only the most important. First, the holding of the fingers bent renders all their motions easy. There can therefore be none of the scrambling, thumping, and stumbling, which is so common in persons who play with their fingers stretched out, or not sufficiently bent; second, the drawing back of the tips of the fingers, and the rapid communication thereby effected, of the force of one finger to that following it, produces the highest degree of clearness in the expression of the single tones so that every passage performed in this manner sounds brilliant, rolling, and round. It does not cost the hearer the least exertion of attention, to understand a passage so performed; third, by the gliding of the tip of the finger upon the key with an equable pressure, sufficient time is given to the string to vibrate, the tone, therefore, is not only improved, but also prolonged, and we are thus enabled to play in proper connection even long notes on an instrument so poor in tone as the clavichord is. All this together

has besides the very great advantage that we avoid all waste of strength by useless exertion, and by constraint in the motions. In fact, Seb. Bach is said to have played with so easy and small a motion of the fingers that it was hardly perceptible. Only the first joints of the fingers were in motion; the hand retained, even in the most difficult passages, its rounded form; the fingers rose very little from the keys, hardly more than in a shake, and when one was employed the other remained still in its position. Still less did the other parts of his body take any share in his play, as happens with many whose hand is not light enough.

A person may, however, possess all these advantages, and yet be a very indifferent performer on the harpsichord, in the same manner as a man may have a very clear and fine pronunciation, and yet be a bad declaimer or orator. To be an able performer many other qualities are necessary, which Bach likewise possessed in the highest perfection.

The natural difference between the fingers in size, as well as strength, frequently seduces performers, wherever it can be done, to use only the stronger fingers and neglect the weaker ones. Hence arises not only an inequality in the expression of several successive tones, but even the impossibility of executing certain passages where no choice of fingers can be made. John Sebastian Bach was soon sensible of this; and to obviate so great a defect, wrote for himself particular pieces, in which all the fingers of both hands must necessarily be employed in the most various positions, in order to perform them properly and distinctly. By this exercise he rendered all his fingers of both hands equally strong and serviceable, so that he was able to execute not only chords and all running passages, but even single and double shakes with equal ease and delicacy. He was perfectly master even of those passages in which while some fingers perform a shake, the others, on the same hand, have to continue the melody.

To all this was added the new mode of fingering which he had contrived. Before his time and in his younger years, it was usual to play rather harmony than melody, and not in all the twenty-four major and minor modes. As the clavichord was still what the Germans call "gebunden," so that several keys struck a single string, it could not be perfectly tuned: people played therefore only in those modes which could be tuned with the most purity. From these circumstances it happened that even the greatest performers of that time did not use the thumb till it was absolutely necessary in stretching. When Bach began to unite melody and harmony, so that even his middle parts did not merely accompany, but had a melody of their own, when he extended the use of the modes, partly by deviating from the ancient modes of church music which were then very common, even in secular or chamber music, partly by mixing the diatonic and chromatic scales, and learnt to tune his instrument so that it could be played upon in all the twenty-four modes; he was obliged to contrive another mode of fingering better adapted to his new methods than that hitherto in use, particularly with respect to the thumb. Some persons have pretended that Couperin taught this mode of fingering before him in his work published in 1716, under the title of "*L'Art de toucher le Clavecin*." But, in the first place, Bach was at that time above thirty years old, and had long made use of his manner of fingering; and secondly, Couperin's fingering is still very different from that of Bach, though it has in common with it the more frequent use of the thumb. I say only, the more frequent: for in Bach's method the thumb was made the principal finger, because it is absolutely impossible to do without it in what are called the difficult keys: this is not the case with Couperin, because he neither had such a variety of passages, nor composed and played in such difficult keys as Bach, and consequently had not such urgent occasion for it. We need only compare Bach's fingering and C. Ph. Emanuel has explained it with Couperin's directions, and we shall soon find that with the one, all passages, even the most difficult and the fullest, may be played distinctly and easily, while with the other we can, at the most, get through Couperin's own compositions, and even them with difficulty. Bach was, however, acquainted with Couperin's works, and esteemed them as well as the works of several French composers for the harpsichord of that day, because a pretty and elegant mode of playing may be learned from them. But he considered them as too affected in the frequent use of the graces or ornaments, so that scarcely a note is free from them. The ideas which they contained were, besides, too flimsy for him.

(To be continued.)

MR. VAN PRAAG, the well-known concert-agent, announces his benefit at St. James's Hall for Thursday, May 11th. The unvarying courtesy which characterises Mr. Van Prag will no doubt have due weight with those to whom he appeals, even should his polyglot accomplishments and the array of popular favorites whose names are announced in his programme prove insufficient attraction.

[April 22, 1865.]

ROYAL ITALIAN OPERA.

(Times—April 17.)

The annual reapparition of the *Prophète* is not likely to incur the risk of being suspended for want of a tolerably adequate representative of Fides. Since Madame Viardot Garcia, in 1849, first impressed the public with her earnest and vivid impersonation of the character, Madame Grisi, Madame Tedesco, Madame Cilliag, and Madame Nantier Didiére have successively essayed it, with more or less credit and applause. Last season it was intrusted to a new singer, Mdlle. Destinn, whose assumption, though inferior, both in a dramatic and a musical sense, to that of any of her predecessors, was yet not devoid of a certain merit; and now we have to record the appearance of another new candidate, in Mdlle. Fillipine von Edelsberg, from Munich. On the night of her *début* although suffering from indisposition, and in the earlier scenes of the opera occasionally overpowered by nervousness, Mdlle. von Edelsberg displayed such unquestionable ability as a singer, and so thorough an acquaintance with the dramatic requirements of the part, as to produce on the whole a by no means unfavorable impression. This was greatly strengthened by her second performance on Saturday, which warrants us in speaking of her with the greater confidence. That Mdlle. von Edelsberg is destined at any time to occupy the first rank in her profession it would be premature to assert. Her Fides at present is characterized rather by a uniformly well sustained respectability than by any very striking excellence. Her voice possesses the necessary compass to enable her to master without effort whatever Meyerbeer has set down; but, while the middle and higher notes are strong and telling enough, the lower ones have not the genuine *contralto* tone, and are altogether deficient in richness of quality. She sings best in passages where force and energy are demanded. Thus, in the scene of the Cathedral, her denunciation of the "Re Profeta," and in that of the Prison, the last and most brilliant movement of her grand air, when the heroic mother, awakened to fresh hope by the expected interview with her son, appeals enthusiastically to Heaven to point out the error of his ways, Mdlle. von Edelsberg was heard to more eminent advantage, on both occasions, than in any other part of the opera, and the interest of the audience was aroused in proportion. These, as it happens, are precisely the most trying ordeals for the singer, and we are therefore justified in believing that the fact of their having been successfully passed betokens powers from which a good deal may reasonably be anticipated.

Signor Mario's Jean of Leyden, all circumstances taken into consideration, is little short of prodigious. Judged from the point of view of its historic significance, there has been no such impersonation of the character in our experience since 1849, when M. Roger first played it in Paris and Signor Mario himself in London. Every scene in the hands of this truly great lyric comedian becomes pregnant with meaning. The dialogue with Fides, so ripe with affectionate solicitude; the first interview with the three Anabaptists, in which Jean's hesitation and ultimate resolve are portrayed so naturally and so well; the rebuke to the turbulent soldiers, followed by the solemn prayer to Heaven, with its choral "Miserere nobis," and culminating in the ecstatic song of praise, "Re del cielo e de' beati," as dignified and noble as it is picturesque; and last and greatest, inasmuch as the situation is the most dramatically absorbing, the pretended miracle—by which Fides is confronted and abashed, while the false prophet, in seeming triumph, but inwardly borne down with mental agony, quits his disconsolate mother amid the fanatical adulation of the crowd, the poetical realization of which no other actor but Signor Mario has approached, are more admirable now than we can remember them of yore. To criticise the physical shortcomings of such a superb performance would be an ungrateful task; and we shall merely add, with regard to the vocal part of it, that many a singer in full possession of his means might take a lesson from Mario's consummate skill in husbanding what remains of a voice once absolutely peerless, and still, though too often rebellious, instinct with a charm that is indescribable.

Mdlle. Sonieri as Bertha differs so immaterially from Mdlle. Sonieri as Mathilde (*Guillaume Tell*) that a criticism on the one would serve just as well for a criticism on the other. The three Anabaptists find highly competent representatives in Signors Neri-Baraldi, Polonini, and Capponi; while the Count D'Oberthal of Signor Tagliafico, like his Gessler and other parts, gives a flat contradiction to the accepted axiom, *Ex nihilo nihil fit*. The trio for Oberthal, Zachariah, and Jonas, in the tent of Jean of Leyden, is one of the most effective examples of concerted singing in the whole performance.

With respect to the chorus and orchestra, the execution of the *Prophète* is as striking and remarkable as ever. Mr. Costa's admirable band invariably shines in this gorgeously colored and elaborately constructed music, and the Coronation March is played in such a style as to cause regret that the extreme length of the performance renders the introduction of the overture originally composed by Meyerbeer for the opera impracticable. Of the scenic spectacle it is unnecessary to

say more than that the animation and bustle of the skating scene, with the favorite Mdlle. Salvioni, Mdlle. Duchateau, who recently made so agreeable an impression at the Royal English Opera, and Mdlle. Selling, a new acquisition, as principal *danseuses*, and the pomp and splendour of the coronation, in which the ecclesiastical and military pageantries are so effectively commingled, retain all their old attraction.

The operas announced for the current week are *Faust* (to-night), *Il Trovatore* (to-morrow), *Le Prophète* (Thursday), and *Un Ballo in Maschera* (Saturday), for the *début* of another new singer, Mdlle. Bianchi, in the part of Amalia.

[Owing to the indisposition of Mdlle. von Edelsberg, *Un Ballo in Maschera* was substituted on Thursday for the *Prophète*.—D. PETERS.]

THE ROYAL ACADEMY OF MUSIC.

To LEICESTER BUCKINGHAM, Esq.

DEAR BUCKINGHAM.—Out of the 66 millions composing the expenditure account of last year's budget, a small grant was for the first time made to a useful public institution. I allude to the 500*l.* voted to the Royal Academy of Music. The policy of renewing even this subsidy will doubtless be questioned when the House of Commons takes into consideration Mr. Gladstone's coming financial statement. I propose, therefore, if not trenching too much on your valuable space, to submit to you my reasons for thinking not only that the present government subsidy to the Academy of Music should be continued, but that its amount should be considerably increased. First, however, let me state that I am not in any way, either directly or indirectly, connected with this institution, but that I advocate its cause because I am desirous that the same facilities for musical education should be afforded to students in England as fall to the lot of those in other countries, and because I believe that the Royal Academy of Music is capable of effecting this object if properly supported.

A few words giving the history of the academy may not be out of place. It was founded in 1822 by private exertions, the main credit of its establishment being due to Lord Westmoreland. It was incorporated by Royal Charter in 1830, the charter being granted gratuitously, which was the sole government aid received by the institution up to last year. The education was at first gratuitous, the students being elected by ballot and residing on the premises. Subsequently, the funds of the institution being found unequal to meet its expenses, a charge was made for education, which varied at different periods, but for the last eight years has remained at the uniform rate of 33 guineas per annum for the senior, and 21 guineas for the junior pupils, none of whom now reside upon the premises. Since its opening the academy has educated about 1,800 pupils, the number last year being about 70. The great drawback that has stood in the way of the academy ever since its foundation, and which has hindered it from taking, as it deserves, its place by the side of the continental Conservatoires, has been the want of adequate funds. Its accumulated capital never at any time exceeded 10,000*l.*, while the amount of the annual subscriptions, which even at the palmiest time was only 775*l.*, dwindled down at last to 206*l.* This state of things caused the academy to abandon its original and useful scheme of gratuitous education, but even the students' payments were insufficient to increase the revenues of the establishment to the amount required to meet its expenditure. The annual cost of maintaining the institution is about 3000*l.*, and would be considerably more were it not for the liberality of the professors, all of whom teach in the academy for at most one-half of what they demand elsewhere. This amount exceeded the revenue from all sources by about 500*l.*, and this deficiency had to be made up by the appropriation of part of the capital of the academy, which has thus been reduced to about 4000*l.* Had this state of things continued, the academy would very shortly have ceased to exist. Last year, however, government aid, to which the much lauded foreign music schools principally owe their vitality, was, for the first time, extended to the Royal Academy of Music in the shape of a grant of 500*l.* This, combined with new subscriptions to the extent of about 100*l.*, enabled the academy not only to live within its income, but to have a balance of about 200*l.* in its favour at the close of the past financial year. Having thus accepted public money, the academy becomes, to a limited extent, a public institution and amenable to public criticism. No one can, however, accuse the direction of this institution with a want of public spirit. Not content, apparently, with the indirect good they have, ever since their foundation, been doing this country by keeping on foot an English school for music, they seem to have determined to apply their surplus funds directly for the public good. They have offered gratuitous instruction in harmony and wind-instruments to persons who either occupy, or are desirous of qualifying themselves for, the post of bandmasters of regiments. The utility of this scheme

should contribute, but the plan fell to the ground. Now the academy offers gratuitously instruction by such men as Lazarus for the clarinet, Horton for the oboe, and Harper for the trumpet, all of whom are professors at the institution. This plan has been, I believe, communicated to the commander-in-chief, and meets with his warmest approbation. This is but a specimen of what the academy would do had it the opportunity.

The main thing which limits the sphere of usefulness of the academy is the expense entailed upon a course of study to all except those whose parents are resident in London, compared with the cost of similar advantages abroad. For example, the annual payments at the academy are 21 or 33 guineas per annum, but the terms at the Conservatorium of Leipsic are only 80 thalers (12*l.*) per annum, while board and lodging at the latter place costs only about one-half of what it does in London. While this is the case, English students will select the foreign in preference to the home institution; but do away with the difference as far as you can, i.e., reduce the cost of the academy education to the level of that of the Conservatorium, and you will then induce students to stay at home. Money that would otherwise be spent abroad will circulate in England. Musical studies will be commenced at an earlier age. Students will not be compelled to expatriate themselves in order to follow economically the profession of their choice. But to effect this permanently and completely, it will not do to rely on private munificence alone, for though much is done through that channel that otherwise would be left undone, experience convinces us almost daily, and not only in the case of the academy, of the fluctuating and uncertain nature of such support. It must be done by a grant of public money. For these purposes 500*l.* is too little. Though that sum has saved the academy, it is insufficient to enable it to do its work as it ought to be done. The amount of the subsidy should be 5000*l.* at the least, with which sum the academy would be in a position to offer gratuitous education to those who are poor, and yet exhibit great musical talent—a practice adopted in the continental schools—whereby many persons have been fitted for an honorable and lucrative profession from which otherwise they would have been debarred; to lower its terms to those of its foreign rivals, and to found scholarships and prizes for the encouragement of the study of music. The want of scholarships is at present greatly felt by the institution. The only things of the kind being two King's Scholarships, the value of each of which is two years' schooling in the academy, tenable for two years; a Westmoreland Scholarship, value 10*l.*, tenable for one year; and a Potter Exhibition, value 12*l.*, tenable for the same period. Were the present subsidy of 500*l.* supplemented by an additional sum of a like amount, to be devoted to establishing ten scholarships of 25*l.* apiece, tenable for two years, it would be an appreciable benefit both to the academy and also to the rising generation of English musicians. A subsidy to a public institution is, however, so diametrically contrary to both precedent and practice in this country, that it will, I fear, be a hopeless task to attempt to induce parliament largely to increase its present grant—at any rate until the good effects which will, I am confident, flow from it are fully appreciated. Still the Academy of Music, like the sister Academy of Painting, might be supplied with a local habitation rent and tax free. This would be a saving to the institution of about 270*l.* a year, and would leave it more funds to apply to the carrying out of its objects.

I trust, therefore, not only that Parliament may be induced to lend more material aid to the Royal Academy of Music, but also that the number of subscribers may be very largely increased. By supporting this institution several desirable ends are promoted, for not only is the cause of English music advanced, but facilities for musical education will be placed within the reach of those to whom they are now practically denied. So that the academy appeals not only to the musical portion of the public, but to all benevolent persons. It has now and always has had Royal sanction. Her Majesty is not only a patroness, but a liberal subscriber, while the Prince and Princess of Wales have very recently promised an annual subscription of ten guineas each. Before concluding, I would suggest to those who have the cause of English music at heart, that union is strength, and that the best way of promoting their common object is not by establishing rival schools of music, however useful and efficient such schools may be, but by combining to support, and, if necessary, modify, the Royal Academy of Music, the vitality and value of which have already been proved, so as to place it on a level with, and ultimately above, all existing institutions of the kind.—Yours faithfully.

London, April 18.

LAVENDER PITT.

UXBRIDGE.—Handel's *Judas Maccabaeus* was given last week by the members of the Philharmonic Society. The vocalists accomplished their task in a highly creditable manner. Mr. Birch presided with great ability at the harmonium. The attendance was good, though not crowded.

SACRED HARMONIC SOCIETY.

(Communicated.)

(Concluded from page 230.)

The committee can refer to this event with a feeling of satisfaction (not, however, unmixed with regret), as it was on the especial recommendation of H.R.H. The Prince Consort that the Society's proposal for enlarging the Musical arrangements at this great national ceremonial was concurred in by the authorities. And as this interesting occasion may be regarded as the precursor of the more extended and complete Choral representations, which have since excited so much public attention, it is due to the memory of H.R.H. to bear in mind how this extended employment of Sacred Choral Music as an important adjunct to a great public ceremonial has tended to its more general cultivation. This allusion will not be thought unduly intruded here, when it is remembered what an ardent and zealous patron Choral Music lost by the removal of the Prince Consort. In the early poignant grief of the nation for the heavy bereavement sustained, it was only natural that attention should be more especially directed to the Prince Consort's public duties and services; and that, while his devotion to art and science and literature was prominently acknowledged, little should be said concerning the beneficial influence he had exercised as regards Music, and particularly Sacred Choral Music. The records of the Society, as well as the experiences of many of its members, will bear ample testimony to the reality of such an influence; and, whenever the rapid growth of Choral Music during the last quarter of a century comes under review, recollections of the judicious example set by H.R.H., in the patronage he bestowed on the highest musical efforts, as well as by the personal cultivation of musical science, will assuredly cause his name to be associated with the advancement of the musical art as it has been with more prominent objects and with other artistic and scientific pursuits.

To continue the list of the Society's great undertakings in Choral Music, the next in order was the opening of the Crystal Palace on the 10th of June, 1854, by about 1700 performers. This event was remarkable, as the first occasion of Mr. Costa becoming associated with such an undertaking, and as that association necessarily ensured the erection of an appropriate great Orchestra, and that judicious balance of power and systematic arrangement of performers so needful at such gatherings a grandeur of performance being attained which was previously unlooked for. The preliminary Handel Festival of 1857, with its 2500 performers, the Commemoration Festival of 1859, the opening of the 1862 International Exhibition and the Triennial Handel Festival of the same year, are events too recent to require notice, beyond the single remark that these great public musical celebrations have awakened an interest in Sacred Choral Music which is rapidly extending throughout the world.

Those who have taken an active part in such proceedings for a series of years may reasonably derive considerable gratification from the reflection that their labours have not only yielded pleasure to themselves, but have bestowed like enjoyment upon an immense number of other persons, of whom the audiences have been composed; while every one will feel it to be a pleasurable circumstance that the interests of the musical profession have also been largely promoted by the operations of the society, which, amongst other advantages conferred, has been the medium of disbursing, for professional engagements and for the purchase of music, nearly a hundred thousand pounds. It is well to bear in mind that, in these lengthened and important labours of the society, neither personal private advantage, nor large accumulation of funds by the society, has been the object of its members: as amateurs, they all render musical service in a purely honorary spirit, and the funds of the society, as will be seen by the statement given in another part of this report, are such merely as are considered necessary to its stability. It may be also called to remembrance that the benevolent inclinations of the society—frequently called into exercise—have led to the formation of a "benevolent fund," with a capital of nearly £2,500, and that the very valuable, and in many respects unique, library of reference, belonging to the society, may challenge comparison with any collection of similar character and standing.

It is not in a spirit of exultation, merely, that this retrospect of the society's operations has been indulged in. Other motives have had their influence; and amongst them, an earnest desire to keep in remembrance the past labours and achievements of the society, as a perpetual incentive and encouragement to those who may, at any time, be entrusted with the management and control of its affairs, to cherish the aims and act upon the principles which have hitherto ruled its administration—which have aided so essentially its progress and stability, and contributed towards the attainment of that important and exalted position which it at present holds, and which it is earnestly to be hoped it may long continue to merit and enjoy.

A hearty vote of thanks was carried to Mr. Costa, coupled with an

[April 22, 1865.]

may be seen at a glance. It was attempted some time ago to establish a separate school for bandmasters, to which all colonels of regiments expression of anxiety on the part of the members of the society to exert themselves to the utmost in aiding in the production of his new Oratorio, *Naaman*, shortly after Easter. The retiring members of the committee being unanimously elected, thanks were given to the officers of the society, those to the president being warmly spoken to by several members, who took that opportunity of alluding to his well-known exertions to convince—unfortunately for the society and the public, without success—his co-directors at Exeter Hall of the urgent need of additional means of entry and exit in that building.

MUSICAL SOCIETY OF LONDON.

The programme of the first concert (Wednesday evening, March 29th) was full of interest, as the following will show:—

PART I.

Symphony in C (No. 1)	.	.	.	Beethoven
Dramatic Cantata (<i>The Bride of Dunkerron</i>)	.	.	.	Henry Smart

PART II.

Concerto in A minor (violin)	.	.	.	J. S. Bach
Trio, "Tremate"	.	.	.	Beethoven
Recitative and andante from concerto No. 4 (violin)	.	.	.	Sphor
Overture (<i>Leutod</i>)	.	.	.	Auber

Conductor—Mr. Alfred Mellon.

Beethoven's maiden symphony had not been played previous y by the Musical Society of London, and was heard with all the greater interest on that account. Nor could it well have been more effectively performed.

Mr. Henry Smart's *Bride of Dunkerron* is one of those works which gain by closer acquaintance. Every part of it is instinct with grace and beauty, and finished with a care that shows the composer to have been in love with his task. Not a number but has a characteristic purport.

(To be continued.)

MUSIC AT MANCHESTER.

(From our Stockport Correspondent.)

Sir.—*Fidelio* was performed at the Theatre Royal, Manchester, on the 13th and the 15th of April, with Madlle. Tietjens as the heroine. Her performance of Leonora commands universal approbation. Language is inadequate to illustrate the grand effect she produces on the hearts of those who love and appreciate Beethoven's opera. *Fidelio* is admired by all musicians as a creation in musical art; it is indeed one of the noblest achievements genius has bequeathed to the lyric stage. The music of *Fidelio* illustrates and depicts the various emotions of human nature with a power of expression that few composers have ever equalled, while the beauties of Beethoven's masterly instrumentation, scholarly contrivance of part-writing, and the originality of harmonious effects, charm the educated ear and realize a pathos that goes direct to the heart. Madlle. Tietjens was in excellent voice, and her performance created a profound impression. From her very entrance through the wicket-gate to her final emphatic triumph over the demon-spirited Pizarro, she is in the full sweep of the word grand. In the dungeon scene she is really sublime. Here her transcendent genius rises to the level of Beethoven's conception of the character she so faithfully pictures. When Leonora enters Don Florestan's gloomy cell, with Rocco, to assist him to dig the prisoner's grave, although she is dressed in male attire, the heart of the faithful wife is never for one moment disguised; her whole thoughts, looks, and actions appear to be concentrated on one single object, and that object is the deliverance of her husband bound in chains, a prisoner to the cruel tyranny of Don Pizarro. Her bosom heaves and seems ready to burst as she glances round the cell to find him so tenderly loves; a conflicting trial takes place with her feelings when she gazes upon him, as he lies upon his hard bed, apparently suffering from great exhaustion of spirits; her strength seems to falter; her sorrow is overwhelming and almost paralyses her noble undertaking; she seems half inclined to cast herself in her fond husband's arms and die with him. When Rocco hands her in the grave to aid him in removing a large stone therefrom, a feeling steals over her audience as if the scene before them was indeed reality; presently *Fidelio*'s dejected spirits and troubled looks suddenly pass away; a momentary joy reanimates her countenance, when she sees Florestan raise his head from his hard couch; she instantly tells Rocco, and he goes to the prisoner while she stands tremblingly listening to the accents of her husband's voice; in this state of agony her feelings give way, and a cold shudder again passes through the audience as she faints and falls by the side of the

grave; her pure acting illustrates the depth of devotion she bears towards her persecuted husband. Her hope now seems hopeless, until the sound of Don Pizarro's name acts as a restorative to her bewildered senses, and reanimates her with new vigour. She inspires Rocco to exhibit acts of kindness towards her husband, while Florestan is in ignorance of his guardian angel being near him. Alas! Don Pizarro enters, and Fidelio is commanded to leave the cell. A spirit of reluctance instantly besets her, and she succeeds in hiding herself behind a pillar, in the dungeon. When Don Pizarro approaches, to assassinate Florestan, with a sudden bound she rushes between him and her husband, with a shriek that pierces the hearts of all present, causing their blood to run cold through their veins. Fidelio triumphs, and then bursts forth an exhilarating emotion of glorious joy betwixt husband and wife. The solemn and impressive scene is enhanced by the splendid acting of Mr. Santley, as Don Pizarro. The vocalisation of this gentleman is incomparable, and he never appeared to better advantage than in this arduous and difficult character. Signor Bossi's careful singing in the part of Rocco helps out the *ensemble*. M. Joulain appears to greater advantage as Don Florestan than as Ernani. He sang and acted with fervor, and in the celebrated duet with Madlle. Tietjens elicited loud applause. Madlle. Sinico was really excellent as Marcellina. The band, under the guidance of Signor Ardit, played Beethoven's overture right well. The weak point of the performance was exhibited by a chorus inadequate to represent Beethoven's music.

Stockport, April 18, 1865.

T. B. B.

HANDEL AND HAYDN SOCIETY AT BOSTON.*

The termination of the current year will complete the first half century of the existence of this association. It is proposed to celebrate this memorable epoch in its history by a Grand Musical Festival, to be given in the Boston Music Hall, sometime in the month of April next, occupying the greater part of a week in duration, and comprising in its programme—in addition to popular miscellaneous selections of a high order, both vocal and instrumental—some of the greatest and best works in oratorio and symphony. The choral force of the society will be increased for this occasion to six hundred competent and efficient voices, the orchestra enlarged in corresponding proportion by the addition of the best available skill and talent of the country, and such solo ability engaged from amongst our distinguished artists at home, with the aid of some of the London celebrities, if practicable, as shall be wholly adequate to the occasion. It is hoped and believed that with such resources and materials, together with the unrivalled organ now at command, the society may be able, with proper and timely preparation, to interpret the compositions of the great masters of choral and instrumental music with a significance and completeness hitherto unapproached on this continent. To carry such plan fully and satisfactorily into effect, must of necessity involve a large expenditure of money. It is unnecessary to say, however, that the utmost consideration and economy will be observed to bring the expenses within as small a compass as is consistent with the magnitude and completeness of the plan proposed.

It is hoped, indeed, and confidently believed, that the enterprise will in itself be largely remunerative. But before the society can feel warranted to enter upon the preliminary preparations for the important contracts that must be made at once, a fund must be provided as a security against possible pecuniary loss. Such provision, unfortunately, they do not at present possess; and they therefore appeal to the music-loving citizens of Boston and vicinity for the formation by subscription of a guaranty fund for this purpose, to be assessed, in the event of a deficiency, in proportion to the individual sums subscribed. And in order that so interesting and significant an epoch in the annals of the society may be associated with an object worthy the event, it is proposed that one half the net proceeds of the festival shall be divided, in equal proportions, between the two great national charities, the Sanitary and Christian Commissions, the other half being reserved as the nucleus of a fund for the permanent support of the society itself. The occasion thus becomes one that appeals both to our pride and our patriotism, and will prove, as we believe, worthy the regard and patronage of all who have at heart the musical reputation and advancement of our city and community.

With this brief statement of the plan and objects of the festival, the undersigned, in behalf of the society they represent, would respectfully solicit your subscription to the fund. J. Baxter Upham, President; O. J. Faxon, Vice-President; L. B. Barnes, Secretary; M. S. Parker, C. H. Chickering, George P. Carter, I. Woodward, W. O. Perkins, S. L. Thorndike, Edward Faxon, George Fisher, G. W. Palmer, J. S. Sawyer, Trustees.

Boston, Oct. 1, 1864.

* Massachusetts.

MEMOIR OF EDWARD LODER*

(By G. A. MACFARREN.)

Edward James Loder was born at Bath in 1813. His father, J. D. Loder, a violinist of repute, was at the head of all musical matters at Bath, when that city was the chief resort of fashion; and he used to come to London for some of the most important concerts. When Bath went out of vogue, he took up his residence in the metropolis, and there he died. Edward Loder had two brothers—John, a violinist, and William, a violoncellist—of average ability, who are both deceased; and he has two sisters, both in the musical profession. Having manifested an unusual aptitude for music he was sent, in 1826, to Frankfort-on-the-Main, to study with Ferdinand Ries, with whom, during his long residence in England, the elder Loder had been intimate. Edward Loder returned in two years, and was there for a while unsettled as to his pursuits; but he at last determined to adopt medicine as a profession, and he accordingly went back to Germany in 1829, to qualify himself for practice. After a time his love for music returned, strengthened by the many promptings with which a resident in Germany is surrounded; and, abandoning physic, he again placed himself under Ries, with whom he remained until his period of scholarship was completed. When he came back to England he was commissioned by Mr. J. S. Arnold, proprietor of the English Opera House, to write an opera for the inauguration of his new theatre (the present Lyceum) which was then in the course of erection. The subject chosen, *Nourjahad*, was an old drama of Mr. Arnold's, which had been played, with small success, many years before, and it underwent little modification beyond the insertion of some songs, &c., to adapt it for lyrical purposes. The absence, in the *libretto*, of opportunity for dramatic music, was unfortunate for the young composer, who was to found his fame as an operatic writer upon the setting of his initial work. His natural and finely cultivated talent, however, was not to be repressed, as was proved by the abundant beauties in *Nourjahad*, which was produced in July, 1834, though the success of the music was clogged by the uninteresting character of the drama. Still, the opera must be considered as having opened a modern school of dramatic music in England; and the several composers who have won reputation in the course thus cleared for them, owe a debt of gratitude to Edward Loder as a pioneer of their fortune. In 1835 Edward Loder wrote for the same theatre, music to a drama by Mr. Oxenford, called the *Dice of Death*. It was after this that he entered into an engagement with D'Almaine and Co., by which he had to furnish them with a new composition every week. A consequence of this arrangement was, the production of the beautiful twelve sacred songs, dedicated to Mr. Sterndale Bennett, which alone might have established the high pretension of their composer. A less happy result of his weekly compact was, that when he had supplied the publisher with a large number of songs, duets, and so forth, they, in order to give publicity to these, had a drama constructed to incorporate them, which, under the name of *Francis I.* was brought out at Drury Lane in 1838, with only such success as might be expected from the circumstances of its construction. Edward Loder's best dramatic work, *The Night Dancers*, was first performed at the Princess' Theatre in 1846; it was reproduced at the same establishment in 1850, and revived at Covent Garden in 1860. The cantata of *The Island of Calypso* was written in 1850 for a series of performances at Her Majesty's Theatre, called the National Concerts; but the dissolution of the management prevented its production, and it was first heard at the New Philharmonic Concerts in 1851. *Puck*, a ballad opera, was given at the Princess' in 1848; and *Raymond and Agnes*, an opera of far higher pretensions, was brought out at Manchester in 1855, and again at St. James's Theatre, in London, in 1859; but on the latter occasion with so contemptible a performance, that no one could possibly judge of its merits.

Edward Loder has also written several unpublished quartets for string instruments, which show his consummate musicianship; many interesting pieces of pianoforte music; and an enormous number of single songs—among the most popular of which are "The Brave Old Oak" and the "Old House at Home"; and among the most deep of purpose, the "Invocation to the Deep."

His perfect knowledge of the orchestra and mastery in its treatment give a rare grace and power to his music, which in this kind of coloring, is not to be surpassed. Edward Loder was for some years engaged as conductor at the Princess' Theatre, and subsequently at Manchester; for which office he evinced the greatest ability, and, save but for the foible of unpunctuality, he would have been unrivaled in this capacity. About 1856 he was attacked by mental infirmity, which for a long time deprived him of the use of his faculties. Recovered from his calamity, he has not yet done anything to prove the full restoration of his powers, but let us still hope that this admirable musician has not terminated a career in public, which has hitherto been far from unimportant in the progress of his art.

[Unfortunately, the hopes of the biographer, who wrote this article a year or two since, and was one of the warmest friends and admirers of the composer, were not realized. The mental infirmity with which Edward Loder was attacked in 1856, and which occasionally yielded to medical treatment, and held out promise of an ultimate cure, became confirmed in the past year; and within a few months left no possible hope of the patient's recovery. He expired on Wednesday, the 5th instant, in the most calm and peaceful manner possible. Besides the known works written for the stage by Edward Loder, we may mention the following operas which he composed, and which were never produced:—*Little Red Riding Hood*, written, we believe, expressly for the opening of Drury Lane Theatre under Mr. Hammond's management, some twenty years ago; *Pizarro*; *Leila*; and *Sir Roger de Coverley*, for which Mr. Desmond Ryan supplied the *libretto*.]

HERR JOACHIM IN PARIS.—Herr Joachim's success at the Conservatoire, on Sunday, seems to have been triumphant. The following is from a private letter:—"Le grand événement Parisien est le triomphe de Joachim au Conservatoire, et nous sommes bien heureux de faire fête à cet immense talent." We are not at all surprised. Mendelssohn created a *furore* in 1832; why not Joachim in 1865?

MISS MILLY PALMER IN "CROSS PURPOSES."—*Cross Purposes* cannot with propriety be called a *comediatta*, but is undeniably a most diverting piece, neatly and smartly written, and full of droll situations, with a tinge of serious interest which pleasantly relieves the boisterous fun. This agreeable element of the story was brought into strong relief by the very delicate and charming acting of Miss Milly Palmer, whose power of delineating womanly tenderness and gentle pathos renders her a precious acquisition to the London stage. She portrayed the pettish capriciousness of the spoiled child with a great deal of vivacity and point, but it was in the passages of quiet but intense feeling that her talent found the fullest scope for its display; and the feminine grace and genuine though unobtrusive emotional force displayed in these portions of her performance were worthy of the heartiest praise.—*Morning Star*.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—On Thursday evening this society held a *conversatione* (the fourth of the season) at the Gallery of the Society of British Artists, in Suffolk Street, Pall Mall. The company was very numerous, and the rooms, brilliantly lighted with gas and hung with the pictures forming the exhibition of the year, presented a gay appearance. On this occasion the silver medals awarded last season were presented by Mr. Percy Doyle, C.B., who presided in the unavoidable absence through indisposition of the noble president, Viscount Stratford de Redcliffe. The prizes awarded were as follows:—Historical Painting: To Mr. J. Pettie, for his "George Fox refusing to take the Oath at Houlker Hall, A.D. 1663" (Royal Academy, No. 471). Genre: To Mr. E. Nicol, for his "Waiting for the Train" (Royal Academy, No. 508.) Landscape: To Mr. G. Cole, for his "Harvesting in Surrey" (Society British Artists, No. 106.) Water-color: To Mr. Walker, for his "Spring" (Society of Painters in Water-colors, No. 92.) Water-color: To Mr. G. Shalders, for his "Evening near Dorking" (Institute of Painters in Water-colors, No. 60.) Architecture: To Mr. H. W. Lamb, for his "Design for St. John's Church, Carlisle" (Architectural Exhibition, No. 228). Poetry: To Mr. Robert Buchanan, for his volume of poems, "Undertones." The musical arrangements which always form so agreeable a feature at these réunions, included the services kindly volunteered of Mme. Gordon, Mlle. Louise Van Noorden, Miss Emma Jenkins, Mme. Harrietta Lee, Mr. Donald King, and Mr. Van Noorden, vocalists; and Mr. H. T. Parker, M. Emile Berger, Mr. Van Noorden, and Herr Lehmeye, pianoforte.

* From the Imperial Dictionary of Universal Biography.

MONDAY POPULAR CONCERTS,
(*St. James's Hall.*)

ONE HUNDRED AND SEVENTY-SEVENTH CONCERT.

On Monday Evening, May 1,

The programme will include Mozart's quartet in D minor; Beethoven's trio in E flat, op. 70; Beethoven's sonata in E minor, op. 90, for pianoforte alone, &c. Violin, Herr Joachim; violoncello, Signor Piatto; pianoforte, Mr. Charles Hallé. Vocalist, Miss Edith Wynne. Conductor—Mr. BENEDICT.

Programmes and tickets at CHAPPELL & CO.'S, 50, New Bond-street.

MONDAY POPULAR CONCERTS,
(*St. James's Hall.*)

MORNING PERFORMANCES

On Saturdays, April 29th, May 13th, and 27th, to commence at 3, and finish at 5.

ONE HUNDRED AND SEVENTY-SIXTH CONCERT.

On Saturday, April 23rd, the programme will include Mendelssohn's Quintet for stringed instruments, in B flat, op. 87; Beethoven's Sonata in A flat, with the Funeral March, for pianoforte solo; Mendelssohn's Pianoforte Quartet in B minor. Pianoforte, Mme. Arabella Goddard; violin, Herr Joachim; violoncello, Signor Piatto. Vocalist, Mr. Cummings. Conductor—Mr. BENEDICT. Sofas Stalls, 5s.; Balcony, 3s.; admission, 1s. Tickets and programmes at CHAPPELL & CO.'S, 50, New Bond-street.

L'HISTOIRE de PALMERIN d'OLIVE filz du Roy

FLORENDO de MACEDONE et de LA BELLE GRIANE, fille de Remicins, Empereur de Constantinople, by JEAN MAUGIN, dit le PETIT ANGEUIN. A perfect copy of this extremely rare Romance to be sold for SIX GUINEAS, (no diminution of price). Enquire of DUNCAN DAVISON & CO., 244, Regent Street.

Will shortly appear.

"MUSICAL DEVELOPMENT."

A NEW WORK, by JOSEPH GODDARD, (Author of "The Philosophy of Music.") Those who may desire to become Subscribers to the above work are respectfully requested to forward their names to the Author at 67, St. Paul's Road, Camden Square, N.W. The following are among the names already received:—William Chappell, F.S.A., Augustine Sargood, Esq., John Bussey, Esq., J. Ella, Esq., W. T. Best, Esq., and G. W. Martin, Esq. Price to Subscribers is 5s.; after publication the price to purchasers will be 6s. 6d.

TO MUSICAL LECTURERS AND PROFESSORS.

M R. JOSEPH GODDARD has a few original MUSICAL LECTURES to dispose of.—136, St. Paul's Road, Camden Square, N.W.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & CO.'S, 244 Regent Street, corner of Little Argyle Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

BIRTHS.

On Tuesday, April 11, the wife of R. C. RONEY, Esq. (HELEN HOGARTH) of a daughter, prematurely.

On Easter Sunday, the wife of W. G. CUSINS, Esq., of a daughter.

On Wednesday, the 19th inst., the wife of BRINLEY RICHARDS, Esq., of a daughter.

TO CORRESPONDENTS.

A MUSICAL ENGLISHMAN.—We shall be glad to hear from "A Musical Englishman" on any other subject, but it is against our practice to take up controversies which have been started in other quarters.

AN ADMIRER OF PASTA.—No. It was the *Medea* of Simon Mayr. Cherubini's *Medea* has never been given in England.

The Musical World.

LONDON: SATURDAY, APRIL 22, 1865.

THE BEETHOVEN RELICS.

(Continued from page 228.)

MEANWHILE, three weeks had passed by, without anything having been effected for the principal object in view. Herr von Humboldt urged its being humbly submitted to the King, so

that the latter's influence might be secured. He wrote to me on this subject under the date of the 14th July. The following is, word for word, the conclusion of his letter which extends over four entire pages:—

" I am innocent of any delay, since your letter was left for me at my Berlin residence, and his Excellency, Count von Armin, had promised me to request you to send me here the statement drawn up for the King. The corrections in Beethoven's hand, showing the attention he paid to the rhythm, and the Conversation-Books which you possess appear to be of paramount importance. Respect for the great man renders it imperative on the Government to preserve such monumental mementoes as something holy."

It will interest the reader to learn that Humboldt expressed a desire to examine some of the relics (even the musical ones, although he confessed his entire ignorance of everything relating to music). Three numbers from *Fidelio*, neatly copied out by some other person than the composer, but with innumerable corrections in the latter's own hand, affecting the rhythm, the orchestration, and, also, the vocal parts, as well as several of the Conversation-Books, which contained the daily communications of the deaf master with those around him, excited Humboldt's attention in the highest degree. "I do just the same," he exclaimed, as he was turning over the leaves of the *Fidelio* music; "and that is why it costs so much to publish my books, because many of the sheets have to be completely set up again, on account of the corrections." He called the Conversation-Books a "Unicum," and asked me for more, after I had gone through with him those I had brought at first, and given him the explanations necessary for the comprehension of the obscure passages. He kept all these books for a long time; in fact he did not return me the three pieces from *Fidelio* till 1850. He repeatedly expressed a wish, when reading the Conversation-Books, to have such works of men in the other branches of art and science, adding:—

" My best thoughts often escape me in the course of conversation; when I try to recover them at my desk, I cannot do so, or, at any rate, they present themselves in a different shape."

Immediately Herr von Humboldt had taken up the matter, Herr Dehn was called upon to make an official report as to the artistic value of the principal portions of the relics. This report was intended to accompany the memorial to the King, and also to serve the illustrious advocate of our plan as a sure and certain guide. Humboldt had, moreover, expressed a wish that all the persons interested in the business should come to some agreement as to the *modus acquirendi*, so that diversity of opinion might not prove an obstacle in his dealings with Royalty. A meeting, to which Rungenhagen received an invitation, was held to advise on the subject, and it was decided that an annuity would be most advantageous for the State. I will give an exact quotation of the principal part of Dehn's report, since it will convey a clear notion of the importance of the matter at stake, and is of universal interest.* The learned musician speaks as follows:—

* An artistic analysis of the scores of acknowledged masterpieces has always been recognised and recommended—not only by teachers, but also by those artists who are continually bent upon improving themselves—as the essential basis of the higher or real theory of composition, after the grammatical portion has been thoroughly mastered. A person who is a competent judge in matters of art enjoys the production of a master's mind, when perusing that production; he obtains a clear idea of it, and thus the score is, for several reasons, interesting to him, according as it is his intention to combine profit, pleasure, or both, with his reading. If, now, this holds good of an ordinary score printed or written in full, and showing what the master has done, many of the scores mentioned under the head of No. I. must be all the more interesting, because in them we perceive not only what a great and unapproachable genius like Beethoven has done, but we see,

* This report bears the date of the 18th July, 1843. The writer of the present article has lying before him a copy of the report, attested by Dr. Pertz, Upper-Librarian of the Royal Library.

moreover, how; after how many attempts, and varied, well-considered turns, and subject to what stern criticism of his own efforts, he produced his greatest work; how, in many instances, he sows the apparently insignificant germ, and from it develops, as if atom by atom, the subsequently gigantic work of art, which he at last presents to us as a perfectly rounded whole, one and indivisible (*wie aus einem Guss*). No less interesting and instructive are the sketches for musical compositions under B, and the Conversation-Books under D.

"Were all these objects in Herr Schindler's collection systematically and critically arranged, an *immeasurable advantage* might be gained for the knowledge of the art. Up to the present period, and after the most persevering researches in the largest libraries, both in Germany and foreign countries, I have never met with such a collection; and, indeed, it would, probably, be a difficult task to find so many and such interesting relics, in one collection, of such a master as Beethoven. A volume of the score, marked A. 1., and a volume of the sketches for the Ninth Symphony are sufficient to enlarge our previous doctrine of musical rhythm, of melopoeia generally, and, lastly, of musical *rhetoric*, by the most interesting examples—amply sufficient to prove very plainly that even such a genius as Beethoven, when creating his works, did not trust wholly and solely to his imaginative powers, but always confided to his understanding the task of purifying the genial spark, and fashioning it into a consistent whole."

As early as the 19th July, I placed this official report together with my petition to the King in Humboldt's hands. I was not kept waiting long for the result. A royal cabinet-order, bearing date the 16th August, was addressed me, declining the purchase of the relics, "on account of the high price."

On my showing this cabinet-order to my distinguished advocate, he became greatly excited at the alleged grounds of refusal, and expressed his opinion that we had been opposed by a gentleman attached to the King, a privy counsellor, "who threw away large sums for the purchase of Egyptian mummies, earthen pots, vases, and mediocre pictures, while national art and science were obliged to content themselves with the crumbs of Royal favor," etc. When he had become calmer, he called the King's refusal a mistake, that might have arisen from the clumsy manner of bringing the matter forward. He expressed a wish that I would allow him a little more time, for the purpose of making a reconnaissance of the ground from another side, as, after having done so, he might see fit to advise another petition to the King.

Dehn, who was not less skilful in weaving plats than in imagining contrapuntal combinations, now came forward with a modification of his original plan. The purport of the modification was that, "above all things, steps must be taken to secure for Schindler the place of director at the Royal School of Music; he might then, for a small sum down, make over to the State the Beethoven relics, and a memorial to this effect might be drawn up for the King." At first, Herr von Humboldt hesitated, but afterwards thought the plan plausible (though I did not, on the grounds already mentioned), and promised his co-operation, provided the Minister of the Interior would support him in whatever steps he might take. Count von Arnim, however, stated that his co-operation was out of the question *for certain reasons*, which he communicated to me in writing, under the date of the 4th September. At length, Humboldt put an end to all this shilly-shallying with a categorical imperative. "We are not authorised," he said, "to depreciate the importance of so great a matter in the eyes of the King," and, at the same time, he called upon me to draw up immediately and take him a second petition, as far as regarded the principal passages, in the very same words as the first. Meanwhile, he said he would make sure of one of the members of the Privy Council.—I had not to wait long for the result of the second petition any more than I had had to wait for that of the first. As early as the 25th Oct., came the royal "regret" that the reason already assigned rendered the purchase "impracticable."

This unexpected turn of affairs could not fail to affect me, at first, painfully. It affected in an almost similar manner a number

of thorough musicians, who were as desirous of retaining me in a position beneficial to art at Berlin, as of securing the Beethoven relics themselves. And what about Herr von Humboldt? My meeting with him—which occurred soon afterwards—was a most remarkable one, and I might, if I chose, say a great deal about it. for he completely opened his heart—it is true, he was in a state of great exasperation—concerning his position at Court, a position which, he said, was unworthy of him. In the final result of his exertions, he perceived a personal slight to himself, because, the King, in the first place, and, subsequently, the members of his council, had given him every reason to believe that he would be successful. Some adverse influence, he said, must have been at work, but from what quarter did it come? This, he added, he must and would discover. I did not dare to tell him that, shortly after the appearance of the first cabinet-order, Dehn asserted that he knew "from a sure source," that the project had been directly opposed by Felix Mendelssohn, and he now for the first time boldly made this assertion, which found credence with a great many. But this was not all. Shortly afterwards, this grave charge was openly made against Mendelssohn in a Berlin paper. Such reports could not, however, mislead those who were not ignorant of the mutual sentiments of Dehn and Mendelssohn, and were aware how little those distinguished masters of musical harmony understood the gentle art of reciprocal forgiveness and forgetfulness. During the whole period, however, that the first act of this attempt to secure the relics for the State was being played, Mendelssohn was busied with his removal from Leipsic to Berlin, besides which he had never seen any portion of the relics, as would, at any rate, have been necessary had he endeavoured to oppose the project in the highest quarter. More was certainly not necessary to clear him from the slightest suspicion.—On the other hand, I have heard many very estimable men give it as their opinion that, if there really was any opposition, this, taking all the circumstances of the case into consideration, could have emanated only from the Royal Library.

Here I will close the first act of this story which, though not very edifying, is not uninteresting in certain of its relations to art, merely adding that I saw my distinguished patron Humboldt for the last time, previous to my departure from Berlin, on the 9th December, and that at the end of the year I again reached my residence at Aix-la-Chapelle, some 700 thalers poorer, but, on the other hand, much richer in experience, and that, too, partly of a kind for which I felt no desire.

ANTON SCHINDLER.

MR. HORTON CLARIDGE ALLISON.—It is gratifying to observe that English artists are rapidly gaining the respect of the continental public, and that the latter are willing to acknowledge this country to be capable not only of patronising, but also occasionally of producing, musical ability. As an instance that such of our young competitors for fame as display really superior merit meet, as well as our older celebrities, with fair appreciation at the hands of our continental neighbours, we notice that Mr. Horton Claridge Allison of London is the student to whom the first prize has just been awarded by the Leipsic Conservatorium; an honor which must gain additional value from the circumstance of his being the first Englishman upon whom it has been conferred.

ROYAL ACADEMY OF MUSIC.—At a meeting of the directors on the 27th inst. (Sir George Clerk, bart., chairman), Mr. J. Bradbury Turner was created a member of the Royal Academy of Music, and thereby becomes entitled to the privileges of a membership of that royal and national institution.

MADAME ARABELLA GODDARD has returned from Boulogne-sur-mer.

SIGNOR RONCONI.—The illustrious *buffo, tragico*, and *melodramatico* has arrived in London.

SIGNOR C. ANDREOLI, the pianist, has arrived in London for the season.

PARIS.

*To the Editor of the MUSICAL WORLD.**Paris, Wednesday.*

[Joachim—the Conservatoire band—Rossini's Mass—the *Africaine*—the story about the decorations—Benedict and his new opera—Felicien David and the great concert.]

SIR,—I have not left after all, as three grand things kept me back. Joachim for one, the rehearsal of Rossini's Mass, and that of the *Africaine*. As for Joachim, he was expected here with the greatest anxiety, and his enormous reputation preceding him so long ago might have proved a great obstacle, had his talent not been so high up to the mark that nothing could shake it. Old Rossini was the first to receive him, and was so happy to see him, and Joachim was so pleased to be so extremely well received by him, that they both seemed extremely well satisfied with each other. Rossini was astonished to find Joachim looking so young, and Joachim wondered at the unceasing vigor and youth in the conversation of that world-renowned composer. In the concert there was, as there usually is in the Conservatoire, the *élite* of all that has got a great artistic judgment, and the expectations were driven up to such a pitch that certainly it was enough to give anyone taking interest in his success the most tremendous emotion. The concert began with Beethoven's A Symphony (the 7th), and was splendidly performed up to the last part, but that last part was played in such a nonsensical rate of 80 miles an hour that it scarcely was recognisable, and the whole piece ran off like a polka, all loud, all monotonous, no refined details, all in one hurry, and a great pity it was, for a more perfect performance than the *Andante* I never heard.

Then came Joachim (after a very indifferently performed chorus), and, let us say it at once, a more legitimate, more astounding, more triumphant success never was seen within the precincts of that sanctuary called the Conservatoire. Have you ever perceived in a concert the different ways of listening, looking at the artist or staring through the opera glass, or, as it was now the case, everybody bending forward, not a respiration to be heard in the room until to the last bar, when an enormous sigh of relief bursts out in cries and screams and applause, the whole band, composed, mind, of the first professors living, rising up, and Joachim not knowing which side to bend to, first bowing to the public and to the artists, and again forward and backward, and then going on again, majestically dominating everything with the might of his song—it was a grand thing, and I must say I was off at once after that, as I did not feel able to stand any more music.

Rossini's mass, which the Marchisios came on purpose for, from Italy, where they return again on Wednesday next, is to be rehearsed to-morrow and on Sunday, and performed, as last year, in the hotel of Count Pillet Will, with the same performers as last year, Gardoni, Agnesi, the Marchisios, the famous Mathias presiding at the pianoforte, etc. The *Africaine* was for the first time rehearsed (all the 5 acts) last night. I refrain from saying anything, for several reasons, for the present. Benedict is going to compose an opera for the Theatre Lyrique, the story being based on Sir Walter Scott's *Fair Maid of Perth*; his *Lily of Killarney* being about to be performed, but having met with the difficulty of having been performed as a drama at the Ambigue Theatre. Felicien David is starting his Grand Concert with a view of performing classical and young living composers' works, with band and chorus, fourteen first violins, fourteen second, fourteen altos, twelve violoncellos, twelve double basses, three flauti, two clarinets, etc., etc., in all about eighty-five, and a chorus of four hundred. Band and chorus to have 10 per cent. off the clear benefit. 3000 seats, half at one and two francs, and half at four and five francs, like the Monday Popular Concerts. L. ENGEL.

Paris, April 19.

P.S.—Now one word about my decoration anecdote, which you quoted in your last number from the *Constitutionel*. I would not have thought of doing what I did, but I was positively told by a very good singer that the servant wanted him to go up the back staircase, and when he afterwards complained, he was told it was the rule of the house to send the musicians who played the dance music up the back stairs. So I said "we'll see whether they send me there," and that was the reason I put on all my splendours and took them off immediately in the drawing room, to show the gentlemen that an artist knows how to keep his dignity.

REVIEW.

Sacred Harmony, consisting of Chants, Sanctuses, Kyries, Doxologies, Anthems, Hymns and Voluntaries for the Organ, arranged and edited by E. BUNNELL, Mus. Bac., Cantab. (Cocks & Co.)

THERE is a general interest manifested in the present day in the subject of church music, which has almost entirely arisen within the memory of those whose recollection extends over a quarter of a century. In concurrence with increased attention to the manner of performance, choirs have been formed in almost every parish and district throughout England, where education exists; the importance of the art as an adjunct of divine service has been duly recognised in the church; and clergymen, many among them accomplished amateurs, are taking the lead in the movement, as a labor of love, as well as of duty, as promoting prayer and praise, and binding those who worship together. To meet requirements thus called forth, admirable collections of anthems, chants and psalmody have been formed by capable musicians, and enjoy extensive sale,—so many that we might suppose enough had been gathered together for all practical purposes; but the almost boundless, resources of the art, in themselves incentives to continual production forbid this narrow view, and assure us that the tale has not yet been told. Attempts have been made to introduce the Gregorian cadenced recitative into our service, which would have done much to limit production in relation to our church music; but the genius of the Teutonic languages has never taken kindly to the "tones" of Gregory and Ambrose. Hence the predilections of the Reformed churches, from the time of their being founded, to metrical psalms and hymns. Martin Luther himself has left us one of the most noble of these measures in "Ein' feste Burg," even among the many fine chorales the German people count as heirlooms. Bach used many of them as subjects or themes for his wonderful polyphonic structures. Mendelssohn has followed Bach's illustrious example by introducing them in his oratorios and other works. But to return to English soil, we may claim Handel, on account of his great works, produced among us, as much as Germany can for merely owning the place of his birth. This giant among composers did not disdain to bequeath to us a simple psalm-tune, as well as imperishable anthems, while his known acquaintance with organists and the quire-men of St. Paul's, with whom he is said to have spent many Saturday afternoons after service, serves to show the liking he had for English sacred music and those who made it. There is no question of our possessing a treasure, a capacious storehouse of cathedral music, composed by our own countrymen, as learned and beautiful as it is extensive and varied, which we perhaps think too little about in these days of abnegation of all national style in English music, and seeking for novelty abroad, but which will call for attention from time to time as able men add to its riches or insist in other ways upon its recognition. East Anglicans have not to be reminded of Dr. Buck's eminent services in the good cause of our ritual music. Devoting himself from his youth upwards to the training of the Norwich choir and perfecting the performance of the service of our cathedral, he has, in doing so, founded a school of organists and composers that has become known and has spread its influence throughout the land. Some of the cathedral, and very many important parish church organs, are now held by his former pupils, among whom there are not a few honored by musical degrees, and many who have done much for the cause of our national sacred music. One of the foremost among these gentlemen must be placed Mr. E. Bennett, a bachelor of music at Cambridge, and assistant organist of Norwich Cathedral, who, by the publication of the handsome volume the name of which heads this notice, has done much to advance his own reputation and credit of his country. Mr. Bennett's *Sacred Harmony* deserves a place in every organist's library. Rarely has a work of the kind possessing so many features of excellence, come under our notice. The compositions and arrangements being nearly all published for the first time, the work is to be regarded as original, and not as a mere selection, although Mr. Bennett, in his preface to it, modestly claims originality in design only. Several good names, most of them known to Norwich, appear in the list of contributors. Dr. Buck's share will be doubtless looked for with unusual interest, as whether from lack of time owing to the engrossing attention he has bestowed upon his choir and duties as a teacher, or what is more probable, from a rare modesty and self-criticism which have restrained him from giving his productions to the world, by this self-denial he has kept from us sources of worthy pleasure, which, from the specimens of his composition given us by Mr. Bennett, we feel assured his more frequent appearance as a composer would have afforded. Witness the beautiful unaccompanied anthem, "O Lord give thy holy spirit." Where shall we find simple devotional feeling more truthfully expressed? Again, in the hymn for Good Friday, set to poetry by the Rev. Professor Scholefield, and also unaccompanied:—Where shall we find purer part-writing allied to more unaffectedly pious sentiment? The hymn tune "My soul inspired

with sacred love," should find place in all future collections. To further particularise the Doctor's share in this work, beyond the beautiful hymn from Bishop Hind's sonnets, entitled "Come hither, Angel tongues invite," would be to name each piece separately that bears his name. We therefore recommend the musical reader to seek them out for himself; it will repay the search. We may refer to other contributors before coming to Mr. Bennett. The first chant which commences the book, by the Rev. E. L. Farr; the major and minor chants by Mr. H. S. Oakley; and one in F by the Rev. J. C. Girling, are prominent by their excellence. A "Sanctus" and "Kyrie" by the late Dr. Bexfield, and a hymn to words from Heber, by the Rev. E. Bulmer, are each as noticeable. Naturally, Mr. Bennett's compositions are numerically strongest, and he has shown his taste as an arranger not less than his talent as a composer. His adaptation of "But the Lord is mindful of his own," from *St. Paul*, as a "Kyrie" is most happy in the juxtaposition of lovely and appropriate melody with profoundly devotional works: so also an Epiphany Hymn to one of the most beautiful of Mendelssohn's *Lieder ohne Worte*. Among Mr. Bennett's original compositions let us mention his chant in the second page, in E flat, and one for Easter Day, to be used instead of the "Venite." As in reference to Dr. Buck, so must it be with Mr. Bennett, the enumeration of some pieces that please us most must be here accepted, but as not excusing the musical reader from becoming acquainted with the whole. The hymns on pages 84 and 88 are of admirable character and writing; and the short full anthem, "Teach me, O Lord," is not less so. Mr. Bennett favors us with an appendix exclusively for the organ, with *obligato* pedal part, in which he has written most at length, and with an uniform elegance and skill that befit the facile executant as well as the master of harmony. The "Fantasia alla Marcia," written for the special service held in the cathedral on the occasion of the marriage of the Prince of Wales, makes a worthy close to the volume. We have dedicated this notice rather to praise than to blame, the general excellence of the work being so striking that we pass by the few points to which we might have taken exception; and glad to welcome Mr. Bennett in a new sphere of activity, we do so with best wishes for the success of his present venture, and with the hope that we may frequently have to announce new works of his production.

H.

THE HARP.

To the Editor of the MUSICAL WORLD.

Sir,—In compiling a work, due regard should always be paid to the intellect of readers who will take the trouble to make deep researches; and, moreover, it is due to them (the readers) that our productions should hold good under their closest criticisms, especially in its authenticity.

I have before me the preface to the Emperor Napoleon's "History of Julius Caesar," and find the following excellent remarks:—"Historical truth ought to be no less sacred than religion.

"If the precepts of faith elevate our soul above the interests of this world, the lessons of history in their turn inspire us with the love of what is beautiful and just, the hatred of that which opposes an obstacle to the progress of humanity. To be profitable, these lessons require certain conditions.

"It is necessary that the facts should be reproduced with rigorous exactitude."

I have italicized the latter portion of the above extract of Napoleon's preface in order that your readers may the more fully understand why I put the following questions to the author of the "History of the Harp." I should, however, have made you acquainted with the fact of the arrival of Orpheus with his brother lyrist by Reuter's Express, which interesting event took place last night.

To attempt to describe the wonderful adventures of Orpheus in his journey to, and rambles in Hades, would take too much of my time, and occupy too much of your valuable space,* therefore I will proceed at once to put the following questions to the historical author of the harp:—

1. Will the learned author state upon what authority he rejects "the self-condemned tales of Keating and O'Flaherty?"

2. Will he state how "Mr. Bunting makes startling surmises," and name a few of those "startling surmises?"

3. Why does he (the author) in his contracted account of "the harp of Erin" purposely neglect mentioning the Howe monument, which was so much easier of access than the monument in the old Kilkenny Church?

* Orpheus has sent me a description of Pluto's private band, but as it is written in the Hellenic language, I will send it to a friend of mine yeplect *Harter Heller*, who resides in a magnificent marine residence on the borders of the Hellespont, to translate and return to me, upon receipt of which I will forward it to "our mutual friend," Owain Ap'Mutton, Esq.

4. Why does he say "that the Irish have carried their pretensions of authenticity as high," &c., &c.?

5. Why does he assert that the elaborate account given in Irish history (and which account has been deemed worthy of a place in the pages of that wonderful compilation of the greatest geniuses of the age—"The Encyclopedia Britannica") of the harp of King Brian Boru, has been fabricated to raise its antiquity, &c., and denounce it as "a clumsy forgery?"

6. Why does he not endeavour to prove this account of King Brian Boru's harp to be "a clumsy forgery," and (if possible) give the world some idea (never mind how clumsy) of the date of manufacture of this truly delightful and interesting specimen of the Celtic Croft?

It now remains with the author of the "History of the Harp" to reply to the above questions in a frank and honorable manner, otherwise his history (which I candidly confess has some merit in it) will sink "in the shade of public estimation," and become a work "self-condemned" and utterly unreliable as a referendary, as also a work evidently written to extol the harp of one country to the detriment of all others.

Fuller, in his account of the Crusade conducted by Godfrey of Boulogne, says "yea, we might well think that all the concert of Christendom in this war would have made no music if the *Irish Harp* had been wanting."*

Caradoc affirms that the Welsh received the harp from Ireland, substituting gut and hair in preference to the metal strings used by the Irish; hence the name of *Teylin*, given to the harp by the Welsh, is from the Irish language, and pronounced *Tealoin* or *Telin*, according to the celebrated philologist, General Vallancey.

In the eleventh century the musical code of Wales was regulated by harpists from Ireland.†

In the reign of Henry the Eighth the Irish harp was assumed as the national arms, and by him adopted on the coins.

The Irish harp is magnificently developed on the new coin of Queen Victoria—the florin;‡ we may, therefore, take the harp, called Brian Boru's, as the model, as to form, of the Irish harp down to the seventeenth century; and from this linked series of dates it is seen that from A.D. 1621, when the magnificent so-called Dallway harp was constructed, back to the Anglo-Norman invasion, in 1180, the Irish were in possession of a harp of sufficient power and compass to perform those airs "with appropriate basses," and to produce those instrumental effects so highly eulogized by Cambrensis and other writers.

It is to be observed that the harp had never borne the Teutonic name of *Hearpa* among the ancient Irish, a fact rather indicative as to its derivation.

Taking the harp in Trinity College as the model of the Irish harp, Mr. Beaupre has given us the solutions of some interesting mathematical problems, by which he demonstrates that this harp was constructed on the true principles of harmonic science.

He observes that "the Irish bards, in particular, seem from experience derived from practice to have discovered the true musical figure of the harp, a form which will, on examination, be found to have been constructed on true harmonic principles, and to bear the strictest mathematical and philosophic scrutiny."

In Moore's dedication of No. 3 of the National Melodies of Ireland to the Marchioness Dowager of Donegal, he says:—"A singular oversight occurs in an essay upon the Irish harp, by Mr. Beaupre, which is inserted in the appendix to Walker's *Historical Memoirs*." "The Irish (says he) according to Bromton, in the reign of Henry II., had two kinds of harp, 'Hibernici tamen in duabus musici generis instrumentis, quavis precipitum et velocem suavem tamen et jucundam.' How a man of Mr. Beaupre's learning could so mistake the meaning and mutilate the grammatical construction of this extract is unaccountable.

The following is the passage as I find it entire in Bromton, and it requires but little Latin to perceive the injustice which has been done to the words of the old chronicler:—"Et cum Scotia, hujus terrae filia, utatur lyra tympano et choro, ac Whallie cithara, tubis et choro Hibernici tamen in duabus musici generis instrumentis, quavis precipitum et velocem, suavem tamen et jucundam, crispatis modulis et intricatis notulis, efficiunt harmoniam."—Hist. Angelic. Script. pag. 1075.

I should not have thought this error worth remarking, but that the compiler of the dissertation on the harp, prefixed to Mr. Bunting's last work, has adopted it implicitly.

O'Halloran says that "in every house was one or two harps, free to travellers, who were the more caressed the more they excelled in music." Belgravia, Feb. 27th, 1865.

I am, Sir, yours faithfully,

A. J. P.

(To be concluded in our next.)

* *History of the Holy Warre.*

† G. Petrie, Esq., M. R. I. A.

‡ Can you or any of your readers inform me why the Irish harp is omitted on the copper coin of the present reign?

Muttoniana.

Dr. Queer has been favored by Mr. Dibley Peters with the subjoined not uninteresting document:—

THE TONIC SOL-FA.

Sir,—I was both puzzled and amused to see a letter with my signature in your paper of 8th inst. It is five or six years since I had anything to do with the management of the juvenile concerts of the London Tonic Sol-Fa Association at the Crystal Palace. The letter therefore must be a very ancient one. The "next Wednesday" referred to, must have been a long time ago. If I had known that you valued my communications so highly, and preserved them with such care, I should perhaps have troubled you more frequently.—I am, Sir, truly yours,

JOHN CURWEN.

Plaistow, E., April 13, 1865.

Unfortunately *Muttoniana* was not in existence at the period specified. Nevertheless, Dr. Queer gives Mr. Curwen entire credit for good faith, and shall be glad to hear from him again. Dr. Queer has himself invented a new system of notation, which he has hitherto withheld out of consideration for the great masters, whose works must of necessity, should it come to light, be all re-engraved.

A CASTLE OF IFs.

DEAR QUEER,—I am sorry to disturb you so early. Perhaps, however, you are already up. If you will just let me know where you will be in the evening, I want to ask you for a line to Villemessant and two lines to Rossini. If you are going to the Opera and have a vacant place in your box, I will look in upon you there. If you are not going to the Opera, where shall you be at Opera-time? If your old woman, with her usual determination, maintains that you are not at home, will you leave a message for me when you go out, and I will call myself at about eight. My letter is built up entirely of "ifs." *C'est un vrai Château d'If.*—Yours ever,

PITT P. PILL.

Dr. Queer does not consider six o'clock "early." Moreover, he was "already up." Dr. Queer will not let Mr. Pill know where he intends being "in the evening." The "a line" to Villemessant and the "two lines" to Rossini may be forthcoming. Dr. Queer may or may not be "going to the Opera," and may or may not have "a vacant place." If Dr. Queer intends "not going to the Opera" it is possible that "at Opera-time" he may be somewhere else. Dr. Queer's "old woman" has stringent orders at all times to exert "her usual determination" and to "maintain" that Dr. Queer, &c.—Moreover, Dr. Queer does not see why, when he goes out, he should "leave a message," or why Mr. Pill should call "at about eight." A Château d'If, forsooth. Dr. Queer considers it a Castle of Impudence.

G. F. FLOWERS v. SINGING-MASTERS.

Sir,—It is uneditorial to publish private communications written to another party. I sent a letter for publication to *you* about two months ago, which was not inserted; had it appeared it would have explained the reason of vocal defects, which I no longer attribute to musical and mental inaptitude, but to the imperfect training of the *Vox Humana*. Masters treat this instrument as if it were a clear tubed flute; they pay no regard to the disordered mechanism, and work on, under the impression that if it is out of order, no training can put it right; the consequence is if it be wrong, then straining for effects must be resorted to, in order to bring out public vocalists; in other words, sound must be pushed through the depraved secretions which line the inner walls of the bronchial tubes.

So vain and slow to learn are vocal teachers that they prefer to go on teaching their wonderful continental systems, and refuse to enquire into a method which gives strength and health to the organs of voice. Who then, may I ask, is the enemy of the art; he who risks the health of his pupils, or he who promotes it by a British method of voice development and restoration? Who is the enemy of public singers, he, or I? We may pause long for a reply, for alas his only shield is silence! I might ask singing masters what is the cause of bad voice? and silence is kept to cloak their confusion. If you ask the teacher of the pianoforte why his pupil cannot make good turns and shakes, he will at once tell you because the fingers are not sufficiently flexible; but ask a singing master the same question, and "mum's the word!" But some will advertise a boast of having made one or two great singers. Has it never occurred to them that all the bright vocal stars had robust constitutions to begin upon, and that thanks are due to God, not man, for this blessing. In my humble opinion, therefore, more care is required now than ever to develop voices before cultivating the art of singing, because the blood of man is sadly poisoned by his arti-

cial life and remedies for health, and if you, sir, be an honest friend to public vocalists, you will help me to impress this fact upon them. Rail not at them, but at those who dare not argue against the physiology put forth here, and which I had the honor of laying before the British Association at Bath which was "accepted" by that learned body.

I am, Sir, yours obliged,

G. F. FLOWERS.

Id est—as Dr. Queer reads—the British Association at Bath was "accepted" by that learned body" (the British Association at Bath). But, as Mr. Flowers says pointedly—"Mum's the word!" If it was Mum's champagne Dr. Queer wouldn't mind. Nevertheless, he recommends Mr. Flowers to peruse, and that with diligence, Godwin's *Essay on Sepulchres*.

AN INSTRUMENT ADAPTED TO ALL KEYS.

SIR,—An important invention in music has lately been made in the Netherlands. Mr. S. Tessellhoff, a music master at Soest (a village in the neighbourhood of Utrecht), has produced an instrument by means of which the improvisations of a pianist are committed to paper simultaneous with his performance. His instrument is adapted to all keys, and marks every bar, in whatever measure the performance may be even the diminuendo and crescendo are indicated. In short it fully answers the purpose.—Yours, &c.,

SIMCOCK HOUSE.

Id est—as Dr. Queer reads—the "improvisations" and the performance are simultaneously "committed to paper." Prodigious! That is to answer "the purpose" with a vengeance. Nevertheless, Dr. Queer is inclined to think that "the purpose" had better have remained unanswered. There is already a great deal too much of bad music on paper, in the shape of deliberate composition. If now, we are to add all the bad improvisation, the civilized world will likely either run mad, or run away to some region where music as an art exists not. Such an instrument as that with which Mr. S. Tessellhoff music-master at Soest a village in the neighbourhood of Utrecht, menaces mankind, would be no less than a curse. Let us hope that the dykes in Holland may give way, and the whole of that flat land become water, and Mr. Tessellhoff, of Soest, soused therein, before he can cross the boundary line between Holland and Belgium, or the boundary line between Holland and Germany, or the boundary line between Holland and any other land. O by Abs! Dr. Queer is in a cold perspiration, and shivers the while. Nevertheless, Manfredo Maggioni wrote not ill when he wrote:—

"It is he, it is he, I feel
Within my breast
Arising the voluptuousness
Of his tremendous aspect!"

in the second act of *Un Ballo in Maschera*. But the communication beneath would pose even Drs. Shoe and Wind—anybody in short, short of Mr. Ap'Mutton. Dr. Queer gives it *literatim et notatim*:—

SIR,—Supposing a Society of 40 or 50 members (20 ladies and the remaining number males) were giving a Concert, the programme of which consisted of 2 parts, 1st and second, And between each part say there was an interval of from 5 to 10 minutes, The Company leaving the platform during that time and retiring to an Anti room which barely allows all to get in. "What would you consider as best, to entertain or refresh the company during that time, bearing in mind that they are immediately to return to the platform and there sing for An hour and a quarter," whether would Tea, Coffee or a Glass of Wine and a biscuit or so be best, handed round, no Table, without thinking of expense.—Your Kindly answering this will much oblige, W. K.

Dr. Queer is unable to answer the foregoing without knowing in what town the concert would be given. Each town has atmospheric and epidemic peculiarities. Supposing, for example, the concert given at Dumfries, Dr. Queer would then confidently recommend wafers. Nevertheless, Dr. Queer has telegraphed W. K.'s communication to Richmond, in Virginia, where Mr. Ap'Mutton was but now holding council of war, with Generals Grant, Sherman and Sheridan.

AP'POODLE'S OLLA.

SIR,—I have just terminated a fortnight's "blow" in the country, and return to town hale and vigorous, ready to tackle the legion of morning concerts which generally make their appearance simultaneously with the swallows. (C— K— would say something very neat about "morning concerts" and "swallows" being thus approximated; and H— e M— w would listen but not understand).

You know that I purpose attending every morning concert given this season—a *pèlerinage* I have undertaken to perform; and I implore the prayers of the faithful and faithless that if I ever return I may

not be immediately incarcerated in Hanwell, or receive an appointment as musical reporter to the *Athenaeum*—for I love to choose my company. I inform you of my intentions that you may not trouble yourself for a special reporter this season; if, however, as is currently reported, you have secured the services of Herr Engel, then consider my demand as not come to *foot* (as Dr. Shoe always has it). The fact is I never read more profound and earnest communications *apropos de* music than those sent and written by Herr Engel to the *M. W.*; and they have this curious property, that they increase the volume of your pages ten-fold, inasmuch as it is necessary to read them twenty times over before you become at all aware of the astute remarks and opinions the writer has enwrapped in a few (some might think) disconnected phrases and sentences. Herr Engel's style is clear and easy, fresh and racy, and just excites your curiosity sufficiently to make you exclaim after reading his letters: "What the deuce does it all mean?" He, Dr. Queer, is exactly the reporter you want—a man that writes something nobody can ever *catch hold on*; and as I said above, if you have made arrangements with Herr Engel, I retire. *Revenons à autre chose.* I am glad to see we are to have peace in these columns. Do you know that I was just thinking of purchasing the *Slane Dictionary* to meet the cabmaniac expressions some of your correspondents were using in their letters? . . . Thank gold! Ap'Mutton has spoken, and forcefully prescinded cynanthropy in his columns! *Adieu C. P. Band!* No more from your Ap'P.! But as to you, *my "would be's,"* I know you now, and denounce you all as Solifidians! There, that's the worst cut I could give you, and I flatter myself that it's a precious witty one—(ahem!) Pray, Dr. Queer, inform me whether Mr. Ap'Mutton has any objection to my pitching into something else at the C. P.?—say Mr. Manns, or the Secretary, or the whole concern—it's quite immaterial to me, and I should do it with pleasure.

Let us resume; you like Madame de Girardin and Méry, don't you?—I know you do, so don't out of prevarication, or because you are sleepy, say you don't. It'll take you no longer to say yes than no;—so as you like Madame de Girardin and Méry, I promise you a letter by each, which I have translated or adapted (as you please)—although, after C. Kenney's work of *The Mock Doctor*, fellows ought to be careful how they style themselves translators and adapters. I found the following written on a book of words at Evans's, a few nights after the first performance of Gounod's *Mock Doctor*:

"Kenney (Charles Lamb) notre ami
Quand il le veut, traduit;
Les autres (que le diable les emportent)
Voyez un peu comme ils se comportent!
Ils ne font que gater, hacher et détruire;
On les laisse traduire tandis qu'on devrait les traduire."

I showed it to P—d—y G—r—n, who pronounced Kenney "a dear boy," and said that H—a—e M—y—w and C—l—y had just gone out arm in arm, and that he had no doubt —* had written it to annoy H—a—e M—y—w, who, you know, tried his hand at one of Gounod's operas, and achieved a most astounding book.

Let us now throw a retrospective glance at the future. At the very moment I am writing this, hundreds of carpenters, bricklayers, gas-fitters, upholsters, and decorators are *re-building* the interior of Her Majesty's Theatre. They work night and day, and no doubt will have to do so for ten days more. The fact is Mr. Mapleson felt bound to do something for the patrons who have so zealously supported him, and *coute qui coute* in money and time he was determined to respond to the liberal support he has ever received from the public. I do not blame him; but I feel inclined to call him to account for making us fast two whole weeks after Lent. Just as we want lamb on Easter-Sunday, so we want our Tietjens about this time—our Santley—our Giuglini—our Wippern, Junca, Grossi, and the others. Liverpool and Manchester are very nice places no doubt, and we are glad Mr. Mapleson makes money there; but, as he makes just as much money with us, and perhaps a little more, supposing he gives us our due, lest we go elsewhere! Her Majesty's Theatre will be rebuilt inwardly, re-decorated, re-comfortabilized, &c., &c., &c., but we shall have lost at least a month of opera. When I think of Murska (whom I know), Joulain, and Laura Harris, I find the compensation of comfortable seats and boxes not sufficient for the loss of time. Had Mr. Mapleson consulted me (which he couldn't, because he don't know me) I should have told him that Murska, once heard, his patrons would have been content ever to listen to her, even if their seats were stuffed with cork-screws and fishing-hooks. However, *passons à autre chose.* Mr. Mapleson, I presume, knows his own business best (unless J—t knows it better, which is not at all unlikely), and if he can afford to lose a month of the season,

all that I can tell him is, that I cannot, musn't, won't, and sha'nt. Elsewhere I go, unless Tietjens, Murska, Santley, and the rest appear forthwith. To sum up the foregoing in a few words, I beg to inform you that I shall attend the C. P. Saturday concert, on your account, and let you know what I think of "the Choral;" consequently, you may shortly expect a letter from me containing my opinion of the practice at the C. P. of prostituting the magnificent band by making it *play to nigger jiggers, acrobats, tumblers, and such like.* Fie on it! Manns! where art thou? !—does it not make thee weep to see it?

—Seigneur, dit-il, je le parie,
Cet air-là vous met en courroux;
Mais pardonnez-moi, je vous prie,
Je ne l'avais pas fait pour vous!

Lulli se trouvait à l'église
Quand tout à coup on y chanta
Un air qui causa sa surprise;
Il l'avait fait pour l'Opéra.

And now, Dr. Queer, I beg to conclude this rather long letter by premising that it is the first of a series which I promised Mr. Ap'Mutton I would write on the current events of the season. Consequently, I remain, yours, &c.,

Ap'POODLE.

To C. P. T. Queer, Esq., M.A.D.

Dr. Queer's head reels. Nevertheless, he does not care a stone for Madame de Girardin nor a stick for "Méry." Why not M. Méry? Nor does Dr. Queer care a leaf for the *Athenaeum* or a wheel for the Solifidians. Why not Philosolists? Nor does Dr. Queer care a chair for Herr Engel or a boot for Herr Manns. Nevertheless, Dr. Queer accepts the traduced epistles and cannot understand the subput:—

WORCESTER GLEE CLUB.

SIR.—The season—a most successful one—was brought to a close on Tuesday, when a crowded audience assembled at the Crown Hotel. Mr. R. Mason was musical steward of the evening, and the entertainment was as follows:—Overture, *Figaro*; glee, "With sighs sweet rose;" duet, "Home to our mountains," (Verdi); "The village blacksmith" (sung by Mr. Price); selection from *Macbeth*; "Fill high" (Verdi); "A father's love" (Mr. Price); overture to Auber's *Crown Diamonds* (by desire); "Come where my love lies dreaming" (Mr. Hodges and chorus); "National Anthem." Mr. Jabez Jones conducted, the programme was admirably carried out, and one or two encores were insisted on. The singers were Messrs. Mason, Smith, Pugh, Hodges, Price, Brooks, Bennett, &c.; the instrumentalists Messrs. Brooks, Cross, Price, Brooks, jun., &c. At the conclusion of the programme several toasts were proposed, including the health of Mr. Hood, President, who has been connected with the club for 40 years, the musical members, the secretary (Mr. Thomas), and Fugle.

Humbly yours, S. T. TABLE.

To Dr. Taylor Shoe.

Dr. Queer thanks Mr. Table and congratulates Fugle, whose name, if he also possess humor, would admit him a Muttonian, and therefore a member of the I O U club, Limited to Non-liquidators. Nevertheless, Dr. Shoe is at Tadcaster.

EXQUISITE BIT OF CORRESPONDENCE.

DEAR SHOE.—The enclosed exquisite bit of correspondence has just come to my offices, and, as I think it is too good for us, I present it to you for Ap'Mutton. I shall tell the writer he will find his answer in *Muttoniana*. Your's verily and occasionally,
Pall Mall Gazette Office April 20. JOHN URN FRESH, D.D.

Dr. Queer is obliged, but no "exquisite bit of correspondence" has come to nail. Nothing but the foregoing, which he would give a precipit if Dr. Urn Fresh would explain. Nevertheless, three days since Dr. Queer ran over a paradox, which almost gave him the *ignorantium elenchii*.

Cornelius Queer.

Fish and Volume, Tewksbury Point, April 20.

POSTSCRIPTUM.

(By Lightning Telegram.)

DEAR QUEER.—Having helped to get Davis out of Richmond and Lee with his army safe among the hills, I have returned to the Tuilleries. Napoléon will not go to Algeria without me, and I have (perhaps foolishly) consented. Vivier (Eugène) also goes, and (as I hear it whispered) Pio IX. This (between ourselves) was my advice. Salute Peters, Shoe and Wind. Thine,

Ap'Mutton.

Dr. Queer stops the press to super—or rather sub-add the foregoing very important news. O by Adnan! Nevertheless, César was an ass to recognise Ptolemy Auletes. Q.

* Si un ignorant, un folliculaire, se mêle de critiquer à tort et à travers, vous pouvez le confondre; MAIS NOMMEEZ-LE HAREMENT, de peur de souiller vos écrits.—(Voltaire, *Dic. Phi.*)

M. VIVIER, the well-known and extremely humorous horn-player, is to accompany the Emperor Napoleon III. in his approaching visit to Algeria. What with the baths of Constantine and the *bon-mots* of Vivier, His Imperial Majesty will have *de quoi fierement s'amuser*.

M. EDOUARD TOFFOLI, a well-known theatrical agent, died lately in Paris.

CRYSTAL PALACE CONCERT.—At the concert to-day Beethoven's Choral Symphony will be given, for the first time in the Crystal Palace.

L'AFRICAIN.—The date for the first representation of the *Africaine* is now definitively fixed, we understand, for Monday, May 1st.

Mrs. JOHN MACFARREN gave an "Evening at the Pianoforte" on Wednesday last, in the spacious theatre of the "London Mechanic's Institute". The programme included well-chosen quotations from the best composers for the instrument, which gave full scope to the accomplished pianist for the display of her mastery of the keyboard, and elicited the sympathies of an audience numbering nearly 1000 persons. The vocal pieces were executed with much sweetness by Madame Gilardoni, who was called upon to repeat two songs, one of which, Mr. Henry Smart's "Lady of the Lee," rendered popular by the singing of Madame Sainton-Dolby, and so attractive in her hands, was shown by Madame Gilardoni to be no less effective transposed from its original key to the register of the soprano voice. Mrs. John Macfarren won unlimited applause for her own fantasia, "The Pearl of Erin," and was enthusiastically encored in Brissac's caprice, "The Butterfly."

NEWCASTLE-ON-TYNE.—The *Messiah* was given on Wednesday in the New Town Hall, by the members of the Newcastle Choral Union. The singers were Miss Helena Walker, of Leeds, *soprano*; Miss Thompson, of Newcastle, *contralto*; Mr. Whitehead, of the Durham Cathedral Choir, *tenor*, and Mr. David Lambert, of the same choir, and late of the Chapel Royal, Windsor, &c., *bass*. Miss Walker gave her solos with great judgment. Miss Thompson sang "He shall feed his flock," and "He was despised," in such a way as to divide the honors with the *soprano*. Mr. Whitehead's voice told well in "Thy rebuke," and "But thou didst not leave." Mr. Lambert never sang better and in "For behold darkness," and "Why do the nations," and "The trumpet shall sound," acquitted himself admirably. The choruses went remarkably well. Mr. Rea, as usual, presided at the organ; and it is unnecessary to say how greatly the success of the performance was due to him. The audience large, the spacious hall being filled in every part. This shows what Mr. Rea and the Choral Union are doing to promote a knowledge and love of classic music in the town. Mr. Penman was conductor.

MUSIC, &c. RECEIVED FOR REVIEW.

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